

Partition.
Robert Bruce.
1² Acte.

ROBERT BRUCE

1840-1890

1840-1890

1840-1890

ROBERT BRUCE

1840

THE UNIVERSITY OF CHICAGO

1840

ROBERT BRUCE

Opéra en Trois Actes

Paroles

DE

M M. ALPH. ROYER ET GUSTAVE VAEZ

Musique

DE

G. ROSSINI

*Représenté pour la Première fois à Paris
sur le Théâtre de l'Académie Royale de Musique*

Le 30 Décembre 1846.

Vendu comme Manuscrit.

A. Lafont

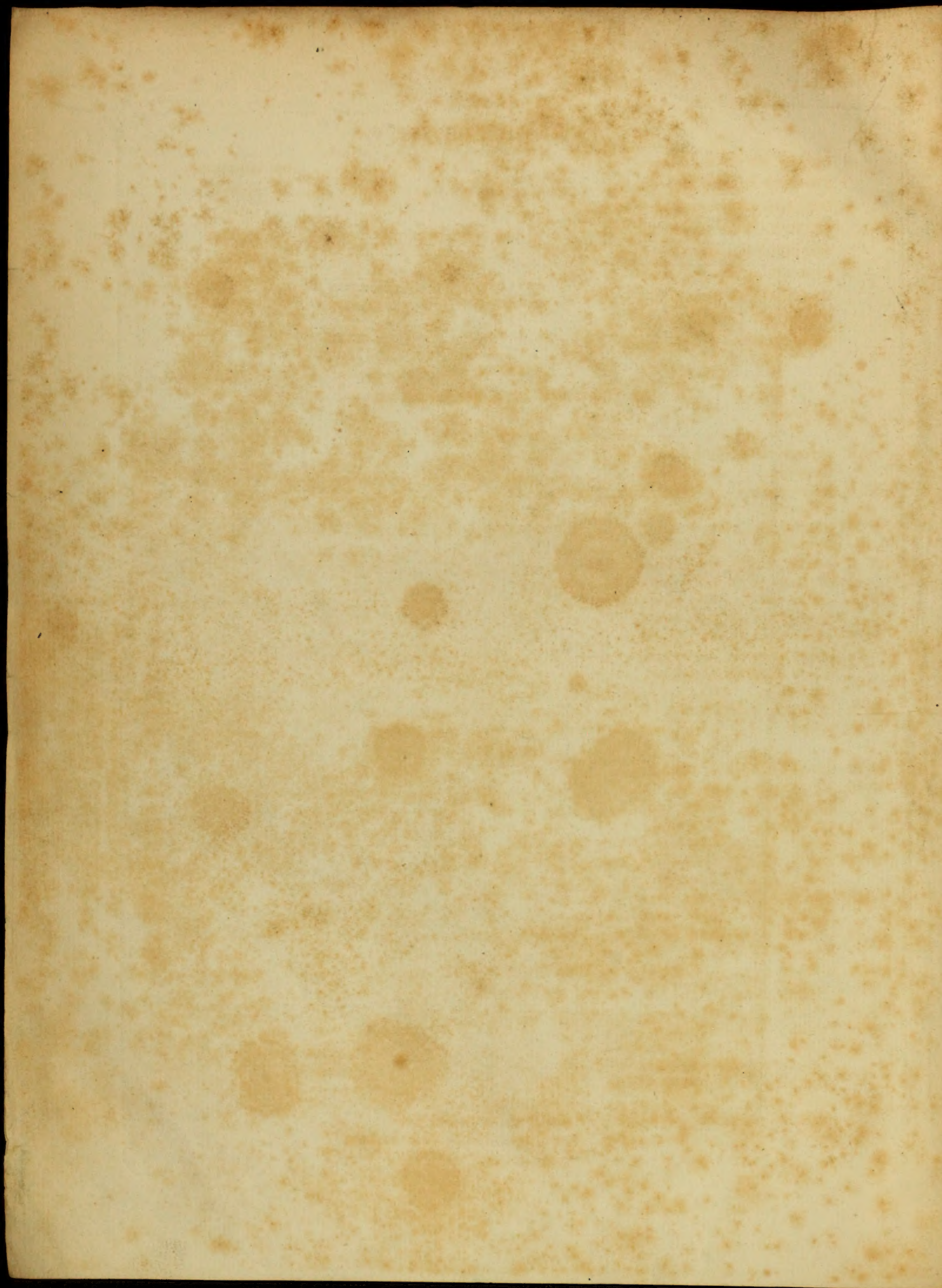
Paris, chez E. Troupenas & Co, Rue N^{ve} Vivienne, 40.

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Handwritten signature and notes in the bottom right corner.



ROBERT BRUCE.

1

OUVERTURE.

All.^o animato. (♩ = 104)

Violons.

Altos.

Flûtes.

Hautbois.

Clarinettes
en sib.

Cors en FA.

Cors en RÉ.

Trompettes
en LA.

Cornet à Pistons
en LA.

Bassons.

Trombones.

Ophicléide.

Timbales en RÉ.

Triangle.

Caisse roulante.

Grosse-caisse
et Cymbales.

Violoncelle.

Contre-Basse.

ROBERT BRUCE.

OUVERTURE.

All. animato. (♩ = 104)

Violons.

Allos.

Flûtes.

Hautbois.

Clarinettes
en M.

Cors en F.

Cors en M.

Trompettes
en LA.

Cornet à Pistons
en LA.

Bassons.

Trombones.

Ophicléide.

Tambours en M.

Triangle.

Caisse roulante.

Grosse caisse
et Cymbales.

Violoncelle.

Contre-Basse.

Handwritten musical score for piano and orchestra, page 2. The score features multiple staves with complex notation, including sixteenth-note runs, dynamic markings (p, cresc., f, ff), and a 'Solo.' section. The bottom of the page includes the publisher's information 'E. T. et Cie 2015.'

3

sotto voce.

sotto voce.

sotto voce.

Solo.

Solo.

Solo.

Solo.

Solo.

Solo.

Solo.

sotto voce.

sotto voce.

C. la C. B.

sotto voce.

This image shows a page from a musical score, likely for a symphony. The score is written in French and includes various musical notations and instrument labels. The instruments listed on the left side of the page are:

- C^{me} le 1^{re} V^{en} (Violoncelle 1^{er})
- Cl. (Clarinete)
- B^{ns} (Basson)
- Tromb. (Trombe)
- Timb. (Timbale)
- V^{lle} et C. B. (Violoncelle et Contrebasse)

The score is written in French and includes various musical notations and instrument labels. The instruments listed on the left side of the page are:

- C^{me} le 1^{re} V^{en} (Violoncelle 1^{er})
- Cl. (Clarinete)
- B^{ns} (Basson)
- Tromb. (Trombe)
- Timb. (Timbale)
- V^{lle} et C. B. (Violoncelle et Contrebasse)

The score is written in French and includes various musical notations and instrument labels. The instruments listed on the left side of the page are:

- C^{me} le 1^{re} V^{en} (Violoncelle 1^{er})
- Cl. (Clarinete)
- B^{ns} (Basson)
- Tromb. (Trombe)
- Timb. (Timbale)
- V^{lle} et C. B. (Violoncelle et Contrebasse)

4

Fl.

Hautb.

Cl.

C. Solo.

Tromp.

C. à Pistons.

B.

Tromb.

Ophic.

Timb.

Triangle.

C. roulante.

Cymb. et G.

C. à C-B.

E. T. et Cie 2015.

A handwritten musical score on 18 staves, organized into six systems of three staves each. The notation includes various musical symbols such as treble and bass clefs, key signatures (one flat), time signatures (3/4 and 2/4), and complex rhythmic patterns including triplets, sixteenth notes, and rests. The manuscript is written in dark ink on aged, slightly discolored paper. The first system features a prominent melodic line in the top staff of each system, often with triplets. The subsequent staves in each system provide harmonic support with chords and moving lines. The notation is dense and detailed, characteristic of a professional or serious amateur composer's draft.

This page of musical notation, page 6, contains 18 staves. The notation is complex, featuring a variety of musical symbols and markings. The top staves (1-4) include treble clefs and contain dense melodic lines with many notes and rests. The middle staves (5-10) include both treble and bass clefs and contain a mix of melodic and harmonic parts. The bottom staves (11-18) include bass clefs and contain primarily harmonic parts with many notes and rests. The notation is written in a style that suggests a 19th-century manuscript, with some ink bleed-through visible from the reverse side. The page is numbered '6' in the top left corner.

This image shows a page of musical notation, likely a score for a piano or organ. The page is numbered '7' in the top right corner. It contains 15 staves of music. The notation is complex, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. Dynamic markings are used throughout, including 'dim.' (diminuendo) on several staves, and 'pp' (pianissimo) and 'p' (piano) in the right-hand section. A section of the score is labeled 'CH. LA.' (Chorus Laus). The music is written in a key with one sharp (F#) and a common time signature. The bottom of the page shows a double bar line and the word 'dim.' on the final staff.

First system of the musical score. It consists of nine staves. The top three staves are empty. The fourth staff is marked 'C^{es}' and 'sotto voce'. The fifth staff is marked 'B^{es}' and 'p'. The sixth staff is marked 'Tromb.' and 'p'. The seventh staff is marked 'Timb. en LA.' and 'pp'. The eighth and ninth staves are empty. The music is in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Second system of the musical score. It consists of nine staves. The top three staves are empty. The fourth staff is marked 'C^{es}' and features a trill (tr) and a sixteenth note (6). The fifth staff is marked 'C^{es} à Pistons en LA.'. The sixth staff is marked 'B^{es}'. The seventh staff is marked 'Tromb.'. The eighth staff is marked 'Ophic.'. The ninth staff is marked 'Timb.'. The music continues with various rhythmic patterns, including eighth and sixteenth notes, and rests.

ff

ff

ff

ff

Fl. ff

C^{me} la 1^{re} Fl. //

Hautb.

ff

Cl.

ff

C^{me}

ff

Tromp.

ff

C^{me}

B^{me}

ff

Tromb.

ff

Ophic.

ff

Timb.

ff

Triangle.

C^{me} roulante.

C^{me} C^{me} et Cymb.

ff

ff

ff

This image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in multiple staves, with some staves containing notes and rests, while others are mostly empty. The notes are written in black ink, and there are several dynamic markings, including 'ff' (fortissimo) and 'p' (piano). The paper shows signs of wear, including creases and discoloration. The notation appears to be a score for a musical work, possibly a symphony or a chamber piece, given the complexity of the notation and the use of dynamic markings. The handwriting is clear and legible, suggesting it was written by a professional composer or a skilled musician. The overall appearance is that of a historical musical manuscript.

1^{re} Tempo. (♩ = 80)

pizz:

pizz:

pizz:

Col. 1^{re}

Petite Fl.

pp

pizz:

This page of musical notation is for a string quartet, consisting of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff (top) is marked with 'arco' and 'pp'. The second staff is marked with 'sotto voce'. The third staff is marked with 'sotto voce' and 'pp'. The fourth staff is marked with 'sotto voce' and 'pp'. The notation is written in a style typical of 19th-century musical manuscripts, with a focus on melodic lines and harmonic support.

All.^o vivace. (♩ = 132)

PP ed à punta d'arco.

PP ed à punta d'arco.

PP ed à punta d'arco.

PP ed à punta d'arco.

Cl

B[♭]

pizz:

cresc. un poco.

cresc. un poco.

cresc.

cresc.

en RÉ

en LA

cresc. un poco.

pizz:

cresc.

This page contains a handwritten musical score on 16 staves. The notation is complex, featuring a variety of note values, rests, and clefs. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in bass clef with a key signature of one sharp (F#). The third staff is in treble clef with a key signature of one sharp (F#). The fourth staff is in bass clef with a key signature of one sharp (F#). The fifth staff is in treble clef with a key signature of one sharp (F#). The sixth staff is in bass clef with a key signature of one sharp (F#). The seventh staff is in treble clef with a key signature of one sharp (F#). The eighth staff is in bass clef with a key signature of one sharp (F#). The ninth staff is in treble clef with a key signature of one sharp (F#). The tenth staff is in bass clef with a key signature of one sharp (F#). The eleventh staff is in treble clef with a key signature of one sharp (F#). The twelfth staff is in bass clef with a key signature of one sharp (F#). The thirteenth staff is in treble clef with a key signature of one sharp (F#). The fourteenth staff is in bass clef with a key signature of one sharp (F#). The fifteenth staff is in treble clef with a key signature of one sharp (F#). The sixteenth staff is in bass clef with a key signature of one sharp (F#). The notation includes many beamed notes, suggesting a fast tempo or a complex rhythmic pattern. There are also several rests and dynamic markings throughout the score.

This page of musical notation, numbered 17, contains a complex arrangement of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include "Solo." and "arco." in the lower staves, and "mf" (mezzo-forte) in the middle staves. The notation is dense, with many notes and rests across the staves. The page is printed on aged, slightly yellowed paper.

This page of musical notation, numbered 118, contains a complex arrangement of music across 24 staves. The notation is written in a single system, with staves grouped in pairs. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A 'Solo.' marking is present on the 14th staff. The notation is dense and intricate, with many notes and rests. The page is printed on aged, slightly yellowed paper. The bottom of the page features the publisher's information: 'E. T. et C. 2015.'

Solo.

E. T. et C. 2015.

This image shows a page of musical notation for a 12-part setting of "The Lord's Prayer" by Felix Mendelssohn. The score is written for 12 voices, with staves numbered 1 through 12. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures, and dynamic markings like "mf" and "f". The music is arranged in a grid-like fashion, with each voice part occupying a separate staff. The notation is dense and complex, typical of 19th-century choral music.

This page contains a musical score for a large ensemble, likely a symphony or concert band. The notation is arranged in a system of 16 staves. The top four staves (1-4) are in treble clef with a key signature of one sharp (F#). The next four staves (5-8) are in treble clef with a key signature of one sharp. The following four staves (9-12) are in bass clef with a key signature of one sharp. The bottom four staves (13-16) are in bass clef with a key signature of one sharp. The music is characterized by complex rhythmic patterns, including many sixteenth and thirty-second notes, and frequent use of beamed notes. The notation is dense and covers the entire page.

This page of musical notation, page 21, contains 18 staves of music. The notation is complex, featuring many beamed notes, triplets, and other rhythmic figures. The staves are arranged in a single system. The notation is written in a style that suggests a 19th-century manuscript. The page is numbered 21 in the top right corner. The music appears to be for a large ensemble or orchestra, given the number of staves and the complexity of the notation.

This page of musical notation, numbered 22, contains a complex arrangement of musical staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "cresc." (crescendo) appears multiple times, indicating increasing volume. The letter "F" is also present, likely denoting fortissimo. The notation is written in a style typical of 19th-century musical manuscripts, with a focus on rhythmic and melodic development. The staves are arranged in a vertical column, with each staff containing a sequence of musical notes and rests. The overall layout is dense and detailed, reflecting the complexity of the musical composition.

This image shows a page from a musical score, likely for a large orchestra. The score is written on multiple staves, each representing a different instrument or section. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered '23' in the top right corner. The instruments and sections visible include:

- Flutes (Fl.)**: Multiple staves at the top.
- Oboes (Ob.)**: Staves below the flutes.
- Clarinets (Cl.)**: Staves below the oboes.
- Bassoons (Bsn.)**: Staves below the clarinets.
- Trumpets (Tromp.)**: Staves in the middle section, with markings like '2 Tromp.' and 'FF 2 Tromp.'.
- Trombones (Tromb.)**: Staves below the trumpets, with markings like 'FF 2 Tromb.' and 'FF 6 Tromb. 2 Ophic.'.
- Timpani (Timp.)**: Staves at the bottom, with markings like 'FF'.
- Other instruments**: Staves for strings and other instruments are also present.

The score is written in a standard musical notation style, with notes, rests, and dynamic markings (e.g., *ff* for fortissimo) indicating the volume and intensity of the music. The page is numbered '23' in the top right corner.

tutta forzae più mosso.

tutta forza.

tutta forza.

3 Tromb.

Cme la C-B.

E. T. & C^{ie} 2015. tutta forza.

This page contains a complex musical score written on 18 staves. The notation is dense, featuring a variety of musical symbols including notes, rests, and dynamic markings. The staves are arranged in a single column, and the music is written in a style typical of 18th or 19th-century manuscript notation. The paper is aged and shows some discoloration and wear.

This page contains a complex musical score for multiple instruments or voices. The notation is handwritten and spans 18 staves. The top staves (1-4) appear to be for a vocal line or a high-pitched instrument, featuring a treble clef and a key signature of one sharp (F#). The middle staves (5-12) contain dense, rhythmic patterns, possibly for a keyboard or a string ensemble, with various note values and rests. The bottom staves (13-18) are in bass clef and show a more melodic line, possibly for a bass instrument or a lower vocal part. The paper is aged and shows some staining and wear.

A handwritten musical score on 27 staves. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and accidentals. The score is organized into measures across the staves. A large, decorative flourish is visible on the right side of the page, spanning several staves. The paper shows signs of age, including discoloration and some staining.

This page contains a complex musical score with 18 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are arranged in a single system, with some staves containing multiple measures of music. The notation is dense and detailed, typical of a professional musical manuscript. The key signature is G major (one sharp), and the time signature is 4/4. The music is written for a large ensemble, with staves for various instruments and voices. The notation includes many beamed notes, suggesting a fast or rhythmic piece. There are also some dynamic markings like 'ff' (fortissimo) and 'f' (forte). The page is numbered 28 in the top left corner.

N° 1.

29

INTRODUCTION AIR et CHOEUR.

All^o animato. (♩ = 104)

Violons.

Alto.

Flûtes.

Hautbois.

Clarinettes.
en Si b.

Cors en FA.

Cors en RE.

Trompettes
en LA.

Bassons.

Trombones.

Ophycleide.

Timbales en RE.

G. C.
et Cimbales.

BRUCE.

DOUGLAS.

TENORS.

BASSES.

Violoncelle.

Contre-basse.

All^o animato.

E. T. O. C. 2013.

The musical score is arranged in a system of 18 staves. The top staves (1-4) likely represent woodwinds or strings, with complex melodic and harmonic lines. The middle staves (5-10) include a 'Solo' section for a specific instrument, marked with 'p' and 'Cres.'. The bottom staves (11-18) are for voices, with the lyrics 'mille angois - ses mor tel les nous a vaient as - sai lis' written below them. The score is marked with various dynamics: *p* (piano), *Cres.* (crescendo), *F* (forte), and *FF* (fortissimo). The key signature is one sharp (F#), and the time signature is 2/4. The score concludes with a double bar line and repeat signs.

The musical score is arranged in 15 staves. The first staff contains a complex melodic line with many sixteenth notes. The second staff has whole rests. The third staff is a piano accompaniment with chords and eighth notes. Staves 4 and 5 are empty. Staves 6 and 7 contain vocal parts with the lyrics "De notre Ecos se amis fi - de - les de - main les". Staves 8 and 9 contain piano accompaniment. Staves 10 and 11 contain vocal parts with the lyrics "mis" and "mis". Staves 12 and 13 contain piano accompaniment. Staves 14 and 15 contain vocal parts with the lyrics "BRUCE." and "De notre Ecos se amis fi - de - les de - main les".

Solo.

BRUCE.

De notre Ecos se amis fi - de - les de - main les

mis

mis

This musical score is for a large ensemble, likely a symphony or concert band. It consists of 15 staves. The notation is complex, featuring many triplets, sixteenth notes, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The score is divided into measures by vertical bar lines. Some staves have repeat signs (//). The bottom of the page contains French lyrics for a vocal part.

maux se_ront fi_nis
hé_las
plus d'espérance
hé_las
plus d'espérance

du ciel c'est le courroux devant tant de souffrance les poir les -

du ciel c'est le courroux devant tant de souffrance les poir les -

du ciel c'est le courroux devant tant de souffrance les poir les -

Dimin.

Dimin.

Dimin.

Dimin.

Dimin.

BRUCE.

vous renon-chez à l'espe- ran- ce quand Robert Bru-

-poir fuit loin de nous

-poir fuit loin de nous

-poir fuit loin de nous

Dimin.

- ce est avec vous
 Sans toit sans pain et sans patrie er-rants vaincus pros.
 Sans toit sans pain et sans patrie er-rants vaincus pros.
 Cmc la C-B.

E. T. et Cie 2015.

-crits la foi dans notre âme est ta - ri.e le ciel nous a mau - dits oui ou le ciel nous a mau -
 -crits la foi dans notre âme est ta - ri.e le ciel nous a mau - dits oui nous a mau -

- dits oui oui le ciel nous a mau - dits le ciel nous a maudits le ciel nous a maudits.

- dits oui nous a mau - dits le ciel nous a maudits le ciel nous a maudits.

En La

And.^{te} maestoso.

39

Fl.
Cl.
Bn.
Vcl. et C.B.

p
Pizz
Solo.
Pizz

And.^{te} maestoso.

Fl.
Cl.
Bn.
BRUCE.

Solo.
Solo.

Et quoi chez vous la crainte chez vous l'effroi la plainte quoi la

Fl.
Cl.
2. Cor.
Bn.

En RE.
Solo.
Solo.

flamme est-elle éteinte la flamme est-elle éteinte déjà dans tous les

Arco. *FF* *p* *Più lento.* *In punta d'arco.*

Arco *FF* *p*

Arco *FF* *p*

Fl: *FF* *p*

Hautb: *FF*

Cl: *FF* *pp*

Cors.: *FF*

Tromp: *FF*

B^{ns}: *FF* *Solo.* *pp*

Tromb: *FF* *pp*

Oph: *FF*

Timb: *FF*

G-C. et Cimb: *FF*

co-urs ai gris par les douleurs Dieu sur leur souff-

Arco. *FF* *Pizz* *Più lento.*

Musical score for "L'air de la Vierge" by L. Fromental Halévy. The score is for voice and piano. It features a vocal line and a piano accompaniment. The lyrics are: "fran - ce jette un regard de clémence viens rendre à la vul -".

lan - ce la force et la cons - tan - ce l'Ecosse à ta puis

san - ce devra la gloire et le bon - heur la gloire la gloire

Dimin.

Dimin.

Solo. 3

Dimin.

Solo. 3

Dimin.

Cl: Solo. 3

Dimin.

Dimin.

Dimin.

Solo.

Dimin.

pp

pp

pp

pp

pp

pp

re devra la gloire et le bon - heur la gloi - re la gloi -

mf

[illegible]

All^o

Musical score for a large ensemble, featuring multiple staves with various instruments and vocal parts. The score includes dynamic markings like *ff* and *f*, and includes the lyrics "Douglas" and "Prêts pour la guerre".

The score is written for a large ensemble, including multiple staves for various instruments and vocal parts. The key signature is B-flat major (two flats), and the time signature is common time (C). The tempo is marked "All^o".

The score includes the following lyrics:

- *ff* En Si b et FA.

- *ff* Dou - glas

- *ff* Dou - glas

- *ff* Prêts pour la guer - re

The score concludes with the tempo marking "All^o".

vous voi-ci tous sous la ban-niè-re Roi guidez-nous

C^{me} L. C-B.

prêts pour la guer - re nous voi - ci tous sous ta ban - niè - re

prêts pour la guer - re nous voi - ci tous sous ta ban - niè - re

ff

The musical score on page 47 consists of 18 staves. The first 15 staves are instrumental, featuring a variety of musical notations including treble and bass clefs, key signatures of one flat, and various rhythmic values. The 16th and 17th staves contain vocal parts with the following lyrics:

16th staff: Roi gui - de - nous Roi gui - de nous nous voi - ci tous
 17th staff: Roi gui - de - nous Roi gui - de nous nous voi - ci

The 18th staff is a final instrumental line. The score is written in a traditional musical notation style with various clefs and key signatures.

Musical score for a piece, likely a hymn or religious song, featuring multiple staves (piano and vocal parts). The score is in G major (one sharp) and 4/4 time. The lyrics are:

Roi guide-nous
 tous Roiguide-nous nous voi-ci tous Roi gui-de nous

The score includes a complex piano introduction with many sixteenth notes, followed by vocal entries. The lyrics are:

Roi guide-nous
 tous Roiguide-nous nous voi-ci tous Roi gui-de nous

First system of the musical score, measures 1 through 8. The staves are arranged vertically. The instruments and their parts are:

- Pizz.** (Pizzicato): Indicated above the first staff.
- Fl.** (Flute): Indicated above the second staff.
- Cl.** (Clarinet): Indicated above the third staff.
- Cors.** (Cornet): Indicated above the fourth staff.
- Vlle et C.B.** (Violin and Cello/Bass): Indicated above the fifth staff.
- Pizz.** (Pizzicato): Indicated below the sixth staff.

The music features a variety of notes, rests, and dynamic markings such as *p* (piano) and *ff* (fortissimo).

Second system of the musical score, measures 9 through 16. The staves are arranged vertically. The instruments and their parts are:

- Fl.** (Flute): Indicated above the second staff.
- Hautb.** (Hautbois): Indicated above the third staff.
- Cl.** (Clarinet): Indicated above the fourth staff.
- Cors.** (Cornet): Indicated above the fifth staff.
- Tromp.** (Trumpet): Indicated above the sixth staff.
- B^{us}** (Bassoon): Indicated above the seventh staff.
- Tromb.** (Trombone): Indicated above the eighth staff.
- Oph.** (Ophicleide): Indicated above the ninth staff.
- Timb.** (Timpani): Indicated above the tenth staff.
- Cimb.** (Cymbal): Indicated above the eleventh staff.
- Vlle et C.B.** (Violin and Cello/Bass): Indicated above the twelfth staff.

The music continues with various notes, rests, and dynamic markings including *ff* (fortissimo), *pp* (pianissimo), and *ppizz.* (pianissimo pizzicato).

Fl:

Cl:

Cors.

BRUCE.

pour de nou - veaux com_bats viens peuple ar - mer ton bras viens las de tes re - vers

Vlle et C.B.

Fl:

Cl:

Cors.

bri ser tes fers viens peuple ar - mer ton bras viens las de

Vlle et C.B.

tes re-vers bri-ser tes fers j'en-tends pa-tri-e ta 'voix che-

-ri-e el-le me cri-e el-le me cri-e sois mon sui-

Handwritten musical score on page 53. The score is written on multiple staves, including a vocal melody at the top and several staves of accompaniment. The lyrics are in French and appear at the bottom of the page.

Lyrics:

tous oui tous sous ta bannière Roi qui de nous nous voici
 tous oui tous sous ta bannière Roi qui de nous nous voici

tous nous voi-ci tous Roi gui - de nous Roi gui - de nous
 tous nous voi-ci tous Roi gui - de nous Roi gui - de nous

Pizz.
 Pizz.
 Cl:
 Cors.
 Vlle & C.B.
 Pizz.
 pour de nouveaux combats viens peuple armer ton bras

Fl:
 Cl:
 Cors.
 viens las de tes re_vers bri ser tes fers viens peuple ar -

Fl.
Cl.
Cors.
Bⁿ.

- mer ton bras viens las de tes re_vers bri - ser tes fers j'en - tends pa - tri - e

Fl.
Clar.
Cors.
Bⁿ.

Solo.

ta voix ché - ri - e el - le me cri - e el - le me cri - e sois mon sau -

prêts pour la guer - re nous voi - ci tous oui tous

prêts pour la guer - re nous voi - ci tous oui tous

- veur ou mar - tyr ou vain - queur
 ou - i sois mon sau -
 con - duis nous prêts pour la guer - re nous voi - ci tous Roi con duis
 con - duis nous prêts pour la guer - re nous voi - ci tous Roi con duis

- veur oui sois mon sau - veur sois mon sau -

nous prêts pour la guer - re nous voi - ci tous Roi con - dui nous Roi con - dui

nous prêts pour la guer - re nous voi - ci tous Roi con - dui nous Roi con - dui

- veur sois mon sau - veur ou mar - tyr ou vain -
 nous Roi con - duit nous Roi con - duit
 nous Roi con - duit nous Roi con - duit

Handwritten musical score on page 60, featuring multiple staves with musical notation, including treble and bass clefs, and various musical symbols like notes, rests, and bar lines. The score is written in a historical style, possibly for a theatrical production. The word "fin" is written in the top right corner. The bottom of the page contains the publisher's information: "E. T. et Cie 2015."

Récitatif.

Violons.

Alto.

BRUCE.

DOUGLAS.

Vclle et C-B.

A ma fil - le je les père mon messa - ge parviendra une barque au chateau bientôt nous condui

Pizz

Arco.

Pizz

Arco.

Pizz

Arco.

Pizz

Arco.

Et de l'Ecosse a près re levons le ten -

- ra goutons y quelques jours un re pos né ces - sai - re

Sur le Théâtre.

Cors en Mi b.

BRUCE.

DOUGLAS.

CHOEUR.

All^o vivace.

Cres.

FF

PP

F

- dard

Que est ce bruit

All^o vivace.

CHOEUR.

Quel dan-ger nous me-na-ce ce sont eux les An-

Quel dan-ger nous me-na-ce ce sont eux les An-

glais les An-glais quel dan-ger nous me-na-ce quel dan-ger nous me-na-

glais les An-glais quel dan-ger nous me-na-ce quel dan-ger nous me-na-

l'inso-lent E-dou-ard

des fan-fa-res de chas-se

-ce

-ce

B

savie-toi-re l'ni-vre au plai-sir il se li-vre.

Allegro.

67

Violons.

Alto.

BRUCE.

DOUGLAS.

Violoncelle.

Contre-basse.

ff

ff

ff

ff

Dispersons-nous sans re-tard vous Si - re

Allegro.

ff

ff

ff

ff

ff

at-tendez la nacelle avec moi chez Dick-son un ser-vi-teur fi-dè-le

f

f

f

f

f

Dieu vous gar-de à bien-tôt mes no-bles compa-

vous gagnez l'autre bord dans peu nous y se-rons

N° 2.

SCÈNE, CHOEUR et PRIÈRE.

All^o vivace. (♩. = 120)

Violons.

Alto.

G^{re} Flûte.P^{re} Flûte.

Hautbois.

Clarinettes
en SI b.

Cors en MI b.

Trompettes
en MI b.

Bassons.

Trombones
et OphycléidesTimbales
MI b SI b.G.-C.
et Cymbales.6 Cors en MI b
sur le Théâtre.

ARTHURE.

MORTON.

BRUCE.

CHOEUR.

V^{celle} et C-B.

All^o vivace.E. T. et C^{ie} 2015.

System 1 of the musical score, featuring six staves. The first three staves (treble, alto, and tenor clefs) contain rests. The bottom three staves (treble, alto, and bass clefs) contain musical notation with dynamic markings *f* and *pp*. The notation includes eighth and sixteenth notes, some beamed together, and rests.

System 2 of the musical score, featuring ten staves. The first three staves (treble, alto, and tenor clefs) contain rests. The bottom seven staves (treble, alto, bass, and four additional staves) contain musical notation. The notation includes eighth and sixteenth notes, some beamed together, and rests. Dynamic markings *p* and *pp* are present. Labels "Sotto voce." and "Solo Tromb:" are visible on the left side of the system.

The musical score is arranged in a system of 18 staves. The top staff is a vocal line in treble clef, marked 'Cres.' at the beginning. The second staff is a piano accompaniment in treble clef, marked 'Cres.' at the beginning. The third staff is a piano accompaniment in bass clef, marked 'Cres.' at the beginning. The fourth staff is a vocal line in treble clef, marked 'Solo.' at the beginning. The fifth staff is a piano accompaniment in treble clef, marked 'Cres.' at the beginning. The sixth staff is a piano accompaniment in bass clef, marked 'Cres.' at the beginning. The seventh staff is a piano accompaniment in bass clef, marked 'Cres.' at the beginning. The eighth staff is a piano accompaniment in bass clef, marked 'Cres.' at the beginning. The ninth staff is a piano accompaniment in bass clef, marked 'Cres.' at the beginning. The tenth staff is a piano accompaniment in bass clef, marked 'Cres.' at the beginning. The eleventh staff is a piano accompaniment in bass clef, marked 'Cres.' at the beginning. The twelfth staff is a piano accompaniment in bass clef, marked 'Cres.' at the beginning. The thirteenth staff is a piano accompaniment in bass clef, marked 'Cres.' at the beginning. The fourteenth staff is a piano accompaniment in bass clef, marked 'Cres.' at the beginning. The fifteenth staff is a piano accompaniment in bass clef, marked 'Cres.' at the beginning. The sixteenth staff is a piano accompaniment in bass clef, marked 'Cres.' at the beginning. The seventeenth staff is a piano accompaniment in bass clef, marked 'Cres.' at the beginning. The eighteenth staff is a piano accompaniment in bass clef, marked 'Cres.' at the beginning.

Ciel où peut-il
l'An cas - tre Ciel où peut-il

Musical score for a piece, likely a vocal and piano composition. The score is written on multiple staves, including vocal parts and piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score includes a section marked "Solo." and a section marked "F" (Fortissimo). The lyrics are: é - tre l'An cas - tre l'An cas - tre.

Musical score for a symphony, page 68. The score is in B-flat major and 3/4 time. It features multiple staves for woodwinds, strings, and vocal soloists. The woodwinds include Flute, Clarinet, and Bassoon. The strings include Violin, Viola, Cello, and Double Bass. The vocal soloists are Soprano, Alto, Tenor, and Bass. The lyrics are in French: "où donc peut être le Roi no - tre".

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *f*). The woodwind section includes parts for Flute, Clarinet, and Bassoon. The string section includes parts for Violin, Viola, Cello, and Double Bass. The vocal soloists are Soprano, Alto, Tenor, and Bass.

The lyrics are:

où donc peut être le Roi no - tre

où donc peut être le Roi no - tre

Tutta forza.

Tutta forza.

maî - tre loin de la chas - se per - dre sa tra - ce par son au - da - ce nous de - so - ler

maî - tre loin de la chas - se per - dre sa tra - ce par son au - da - ce nous de - so - ler

Tutta forza.

seul il s'élan - ce il nous de - van - ce son impru - den - ce nous fait trembler seul il s'é-

seul il s'élan - ce il nous de - van - ce son impru - den - ce nous fait trembler seul il s'é-

- lan - ce il nous de - van - ce son impru - den - ce nous fait trembler l'Ancas - tre

- lan - ce il nous de - van - ce son impru - den - ce nous fait trembler l'Ancas - tre

The musical score is written for a large ensemble, likely a symphony or concert band, with 14 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo). The bottom section includes lyrics: *l'Ancas - tre*.

Musical score for a large ensemble, featuring multiple staves with various instruments and voices. The score includes dynamic markings such as *pp* (pianissimo), *Cres.* (Crescendo), and *FF* (fortissimo). The lyrics are in French, appearing at the bottom of the page.

Lyrics: Bru - ce - peut é - tre res - te de bout pour no - tre mai - tre

The score is arranged in a system of staves, with some staves containing rests and others containing musical notation. The bottom of the page features a series of double bar lines and a final dynamic marking of *FF*.

je crains tout oui je crains tout
je crains tout oui je crains tout

pp

Solo.

pp

MORTON.

Non sa de fai - te fut trop com - plè - te pour son par - ti

Par cet te guer - re

The musical score is written for a large ensemble. The upper staves include woodwinds (flutes, oboes, clarinets, bassoons) and brass (trumpets, trombones, tubas). The lower staves include strings (violins, violas, cellos, double basses). The score features various dynamic markings, including *ff* (fortissimo) and *p* (piano). A vocal entry for **ARTHUR.** is marked, with the lyrics:

il est jés - père a - né - an - ti

J'ai l'assu - ran - ce que pour la France Bruce

E. T. et Cie 2015.

est par - ti

Au loinsansdou - te chasse E.dou.

Au loinsansdou - te chasse E.dou.

Comme la C.B.

ff ff ff p

E.T. et Cie 2015.

E.T.et Cie 2015.

au loinsansdou - te chasse E_douard mais je re_dou - te le mon_tagnard
au loinsansdou - te chasse E_douard mais je re_dou - te le mon_tagnard

Pizz.

Pizz.

Pizz.

Cl: *Dol*

B^{ns}

p

pp

Dieu que je pri e

Dieu que je pri e

Pizz.

Solo.

Cl:

B^{ns}

Tromb: *Solo.*

p

gar de le Roi

gar de le Roi

Cl:
Bn:
Dol
sau - ve sa vi -

Cl:
Cor.
Bn:
Tromb:
Timb:
e vois notre ef- froy
F Arco

Fl: *FF*
 Hautb: *FF*
 Cl: *FF*
 Cors: *FF*
 Bass: *FF*
 Tromb: *FF*
 Timb: *FF*
 G.-C.: *FF*

l'An cas - - - tre
 l'An cas - - - tre
 l'An cas - - - tre
 l'An cas - - - tre

FF *FF*

Pizz.

Pizz.

Pizz.

Clar: Dol.

Bass: Dol

Dieu — que je pri — e

Dieu — que je pri — e

Pizz.

Solo.

Solo. *p*

gar — de le — Roi

gar — de le — Roi

Cl: Dol
Bb
Dol

sau - ve sa vi

sau - ve sa vi

Cl
Covs.
Bb
Tromb.
Timb.
p

e vois notre ef - froy.

e vois notre ef - froy.

Arco.
F
Arco.
F
Arco.
F
F

This image shows a page from a musical score, likely for a symphony or opera. The score is written on multiple staves, including staves for instruments and staves for vocal parts. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *Tutta forza*. The vocal parts have lyrics in French, which are: "l'Ancas - tre que dans l'épa - ce". The page is numbered 10 at the bottom right.

son _ ne le cor que dans les pa _ ce son _ ne le cor nous vite enchas _ se nous vite enchas _

son _ ne le cor que dans les pa _ ce son _ ne le cor nous vite enchas _ se nous vite enchas _

se cherchons en cor que dans les pa - ce son - ne le cor que dans les pa - ce son - ne le

se cherchons en cor que dans les pa - ce son - ne le cor que dans les pa - ce son - ne le

cor nous vite en chas - se nous vite en chas - se cherchons en cor cher -

cor nous vite en chas - se nous vite en chas - se cherchons en cor cher -

chons en - cor cher - chons en - cor cher chons en - cor cher chons en - cor

chons en - cor cher - chons en - cor cher chons en - cor cher chons en - cor

This page of musical notation, page 90, contains a complex arrangement of musical staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *FF* (fortissimo). The staves are organized into a system, with some staves showing a double bar line and a repeat sign. The notation is written in a style typical of 19th-century musical manuscripts, with a focus on rhythmic and melodic development. The page is numbered 90 in the top left corner.

First system of musical notation, measures 1-8. The system consists of six staves. The first three staves (treble clef) and the bottom staff (bass clef) contain whole rests. The fourth, fifth, and sixth staves (all treble clef) contain musical notation. Measures 1-2: All three staves have a half note with a fermata, marked *F* and *p*. Measures 3-4: All three staves have a half note with a fermata, marked *F* and *p*. Measures 5-8: All three staves have a half note with a fermata, marked *F* and *p*. The notation includes various note values and rests.

Second system of musical notation, measures 9-16. The system consists of six staves. The first three staves (treble clef) and the bottom staff (bass clef) contain whole rests. The fourth, fifth, and sixth staves (all treble clef) contain musical notation. Measures 9-10: All three staves have a half note with a fermata, marked *F* and *p*. Measures 11-12: All three staves have a half note with a fermata, marked *F* and *p*. Measures 13-14: All three staves have a half note with a fermata, marked *F* and *p*. Measures 15-16: All three staves have a half note with a fermata, marked *F* and *p*. The notation includes various note values and rests.

Third system of musical notation, measures 17-24. The system consists of six staves. The first three staves (treble clef) and the bottom staff (bass clef) contain whole rests. The fourth, fifth, and sixth staves (all treble clef) contain musical notation. Measures 17-18: All three staves have a half note with a fermata, marked *F* and *p*. Measures 19-20: All three staves have a half note with a fermata, marked *F* and *p*. Measures 21-22: All three staves have a half note with a fermata, marked *F* and *p*. Measures 23-24: All three staves have a half note with a fermata, marked *F* and *p*. The notation includes various note values and rests.

RÉCIT.

Allegro.

Violons.

Alto.

ARTHUR.

V^celle et C-B.

Allegro.

Récit.

Cres.

ARTHUR.

Récit.

Ma - ri - e à cedoux

Récit.

1^o tempo.

Récit.

Récit.

nom comme mon cœur pal - pi - te

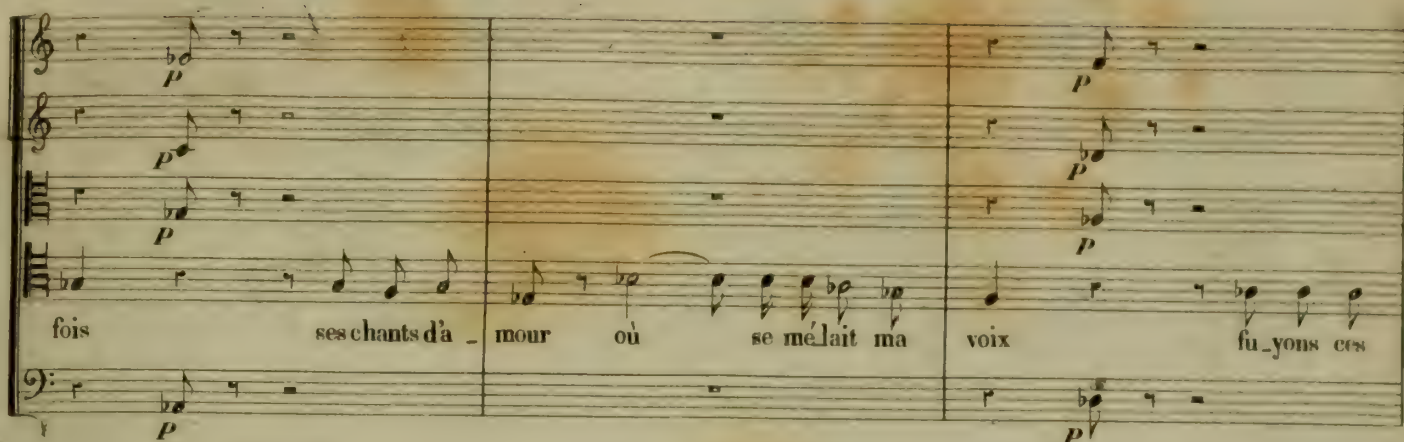
le voila

Récit.

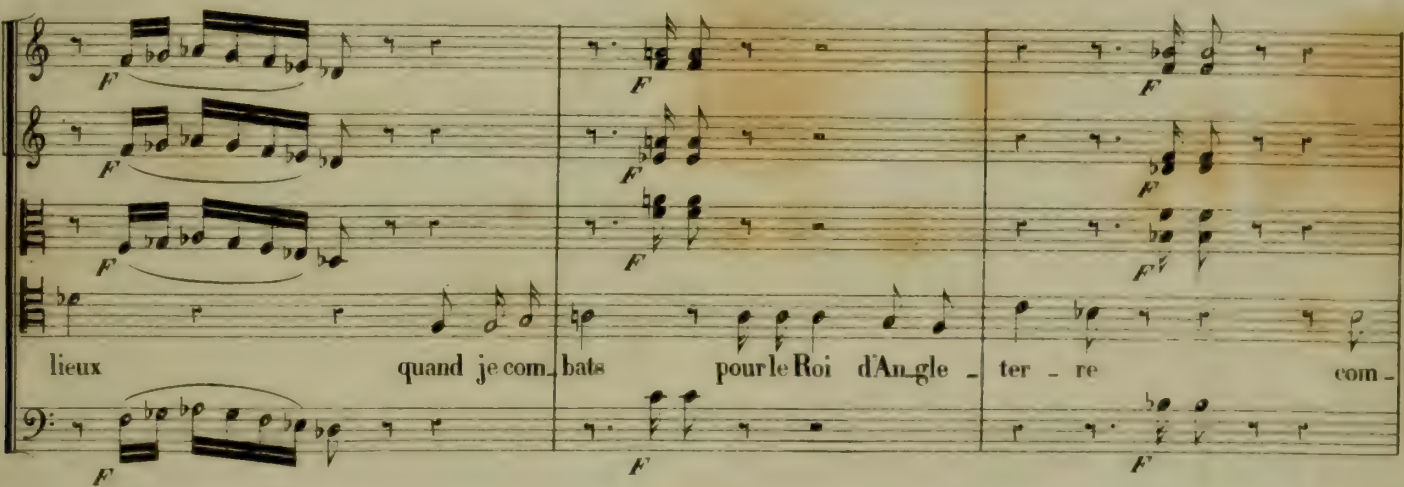
donc le chateau qu'elle ha - bi - te

ce lac dont les é - chos redisaient au tre -

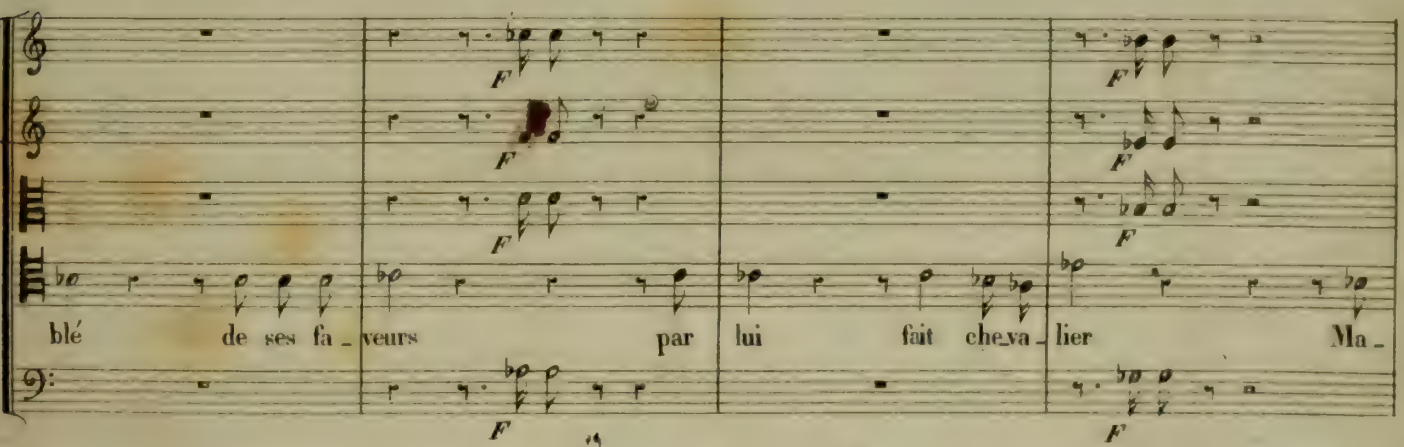
F



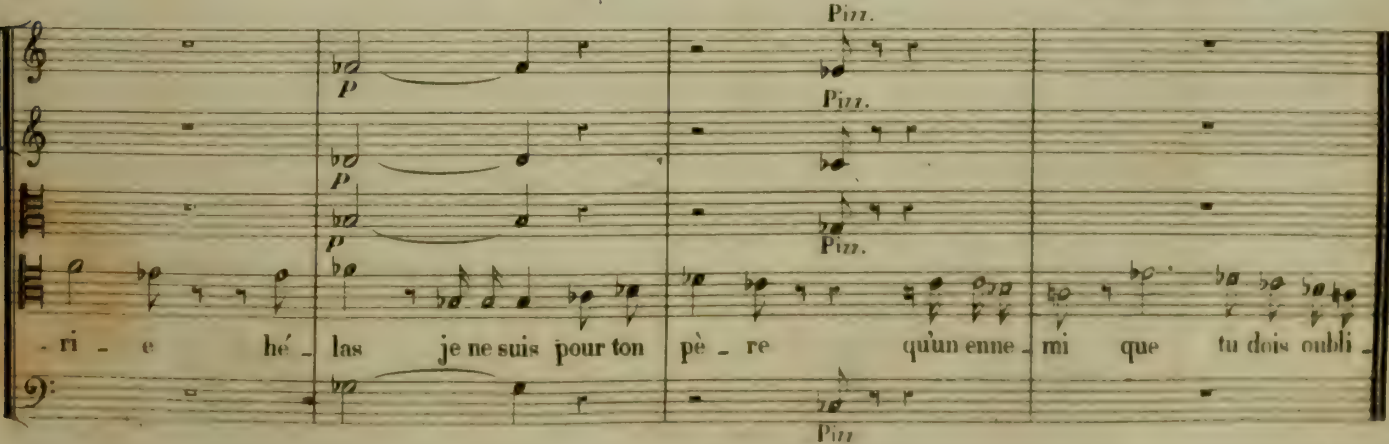
fois ses chants d'a - mour où se mêlait ma voix fu_yons ces



lieux quand je com - bats pour le Roi d'An - gle - ter - re com -



blé de ses fa - veurs par lui fait che - va - lier Ma -



ri - e hé - las je ne suis pour ton pè - re qu'un enne - mi que tu dois oublier

BARCAROLLE.

Andantino. (♩ = 88)

Violons.

Altos.

Flûtes.

Hautbois.

Clarinettes
en si b.

Corns en mi b.

Corns en sib.

Trompettes

Grand po. 1^{re}

ARTHUR.

Violoncelles.

Contre-Basses.

Andantino.

Musical score for Barcarolle, N^o 3, Andantino (♩ = 88). The score is written for a full orchestra and includes a vocal part for Arthur. The instruments listed are Violons, Altos, Flûtes, Hautbois, Clarinettes en si b., Cors en mi b., Cors en sib., Trompettes, Violoncelles, and Contre-Basses. The tempo is Andantino (♩ = 88). The key signature is one flat (B-flat). The time signature is 6/8. The score is divided into measures, with dynamics such as *p* (piano) and *mf* (mezzo-forte) indicated. The vocal part for Arthur is written in a separate staff at the bottom. The score is marked with "Solo." for several instruments. The score is written in a clear, legible hand.

First system of musical notation on page 95. The score includes staves for various instruments: Cors en Mib. (Cor in B-flat), Bous (Bassoon), V. et C-B. (Violin and Viola/Contrabass), and Solo. (Solo). The notation is in a key with two flats and a common time signature. The Solo part begins with a melodic line in the fifth measure.

Second system of musical notation on page 95. The score includes staves for various instruments: Timb. (Timpani), MARIL. (Maracas), and Calme pen-si-ve pla-ge beau. (Calm pen-si-ve pla-ge beau). The notation is in a key with two flats and a common time signature. The Timb. part features a rhythmic pattern in the fifth measure. The MARIL. part features a rhythmic pattern in the fifth measure. The Calme pen-si-ve pla-ge beau. part features a melodic line in the fifth measure.

BARCAROLLE.

Andantino. (♩ = 88)

Violons.

Altos.

Flûtes.

Hautbois.

Clarinettes
en si b.

Cors en mi b.

Cors en si b.

Trompettes
en mi b.

Bassons.

Trombones.

Timbales
en mi b.

MARIE.

ARTHUR.

Violoncelles.

Contre-Basses.

Handwritten note at top: *On fait l'opéra d'après toutes les partitions de l'opéra*

Handwritten note below N^o 3.: *jusqu'à la page 100*

Violons. *P* *mf*

Altos. *P* *mf*

Flûtes. *Solo.* *mf*

Hautbois. *Solo.* *mf*

Clarinettes en si b. *Solo.* *P* *mf*

Cors en mi b. *Solo.* *P* *mf*

Cors en si b. *P*

Trompettes en mi b.

Bassons.

Trombones.

Timbales en mi b.

MARIE.

ARTHUR. *-et.*

Violoncelles. *P* *mf*

Contre-Basses. *P* *mf*

Andantino.

First system of musical notation, measures 1-6. The score includes parts for Cors en Mib., Bons, V. et C-B., and Solo. The Solo part begins in measure 5. The Cors en Mib. part has a trill in measure 4. The Bons part has a trill in measure 4. The V. et C-B. part has a trill in measure 4.

Cors en Mib.

Bons

V. et C-B.

Solo.

Second system of musical notation, measures 7-12. The score includes parts for Timb., MARIE., and Calme pen-si-ve pla-ge beau. The Timb. part has a trill in measure 8. The MARIE. part has a trill in measure 8. The Calme pen-si-ve pla-ge beau. part begins in measure 10.

Timb.

MARIE.

Calme pen-si-ve pla-ge beau.

Fl:

Cl:

Cors. en M^b.

B^{ons}

lac mi-roir des cieux ro-cher désert sau-va-ge té-moin de nos a-dieux tout me rap-

Fl:

Cl:

-pel - le les jours de mon bon-heur ô rê-ve fi-

Fl.

H.

Cl.

B.

B.

S.

de le bercez mon cœur ô rê - ve fi - de le bercez mon tris - te cœur

Fl: F

H. bois

Cl: F

Cors en Mib.

Cors en Sib.

Tromp:

B. ons

Tromb: F

Timb: F

Solo.

Chœur

Soprano

mour sainte homme que Dieu de vair hé nir cuy

CRESO.

P

Solo.
 H^{bois}
 -pel - le les jours de mon bon - heur.
 ô rê - ve fi -

Solo.
 H^{bois}
 Cl:
 B^{ous}
 - de - le ber - cez mon cœur ô rê - ve fi - de - le ber - cez mon tris - le cœur

Musical score for page 100, featuring multiple staves for various instruments and vocal parts. The score is written in 2/4 time and includes dynamic markings such as *FF* (fortissimo), *P* (piano), and *pizz.* (pizzicato). The instruments listed include Cl. (Clarinet), Cors en Mib. (Corn in B-flat), Cors en Sib. (Corn in B), Tromp. (Trumpet), B. (Bass), Tromb. (Trombone), and Timb. (Timpani). The vocal parts are marked with *ah* and *bercez mon cœur*. The score is divided into measures, with some measures containing multiple staves for different instruments or voices. The bottom of the page shows the vocal line with the lyrics *ah bercez mon cœur ah bercez mon cœur*.

FF *P* *FF* *P* *P* *pizz.*

FF *P* *FF* *P* *P* *pizz.*

FF *P* *FF* *P* *P* *pizz.*

FF *FF* *Solo.* *P*

Cl. *FF* *FF* *Solo.* *P*

Cors en Mib. *FF* *FF*

Cors en Sib. *FF* *FF*

Tromp. *FF* *FF*

B. *FF* *FF* *P*

Tromb. *FF* *FF*

Timb. *FF*

ah *bercez mon cœur* *ah* *bercez mon cœur*

FF *P* *FF* *P* *pizz.*

P *pizz.*

RECITATIF DUO et CHOEUR.

Récitatif. Moderato

Violons.

Alto.

MARIE.

ARTHUR.

Violoncelle.

Contre Basse.

Ar - thur oh ciel

Mari - e est-ce moi qui fais nai - tre votre ef - froi?

doux

p

p

p

p

p

p

si mon pè - re...

ah cet accueil gla - cé faut-il donc croire hé - las ce qui m'est annon -

pp

pp

et c'est vous quidoutez de

- cé qu'un autre hy - men un autre amour peut ê - tre

Moderato.

moi vous pour qui la main de Ma - ri - e eut moins de prix que la faveur d'un Roi.

doux
P
pp

j'obéis aux lois de la chevale - ri - e combattant par de - voir dans les rangs des An -

F

Andante.

C. en Mib.
Tromp. en Mib.
B.
Tromb.

Solo.
P
FF

vous rendez notre hy - men im - pos - sible à ja - mais - glais.

DUO et CHOEUR.

Andante. (♩=144)

Violons. *p*

Altos. *p*

Petite Flûte.

Grande Flûte.

Hautbois.

Clarinettes en si b.

Cors en mi b. *Solo* *p*

Trompettes en mi b.

Bassons.

Trombones.

Cloche en SOL.

MARIE. Vaine plainte amour funeste peine amère

ARTHUR. Moi te perdre arrêt funeste seul au monde hélas je

1^{re} Soprani. CHOEUR.

2^{de} Soprani.

Violoncelle. C^{me} la C. B. // //

Contre-Basse. *p*

Andante.

le deuil me reste vaine plainte vaine plainte amour fu nes te vaine plainte amour fu -
 reste seul au monde hélas je res te laisse moi mon bien cé les te lais se moi mon bien cé -

pizz: pizz: pizz:
 - nes - - - - - te ah du ciel ar_rèt fa -
 - les - - - - - te ah du ciel ar_rèt fa tal tout m'a bandonne et sans re_tour
 pizz:

arco. *p*

arco. *p*

arco. *p*

mF \swarrow *FP* \searrow *p*

mF \swarrow *FP* \searrow *p*

tal tout ma ban don ne sans re tour ah le sort en lève hé las le sort en -

ah le sort en lève hé las le sort en -

C^{me} Ia C-B. *H* *H*

mF \swarrow *arco.* *p*

Musical score for a piece, likely a song or dance, featuring multiple staves. The score includes vocal lines and piano accompaniment. The key signature is one flat (B-flat). The tempo is marked with a common time signature (C). The score is written in French.

The score is divided into four measures. The first measure contains the vocal line and the piano accompaniment. The second measure contains the vocal line and the piano accompaniment. The third measure contains the vocal line and the piano accompaniment. The fourth measure contains the vocal line and the piano accompaniment.

The vocal line is written in French. The lyrics are:

- lève notre es - - poir ou notre espoir et notre a - mour
 - lève notre es - - poir ou notre espoir et notre a - mour ah du ciel arrê - tal tout m'a - bandon - ne sans re -

The piano accompaniment is written for the piano. The score includes dynamic markings such as *mf*, *p*, and *pizz*.

ah du ciel ar-rêt fa - tal tout nra-ban-don - ne sans re - tour ah le -
 - tour ah le -

The musical score is written for piano and voice. It consists of 12 staves. The first 11 staves are for the piano accompaniment, and the 12th staff is for the vocal line. The piano part includes various textures, including arpeggiated figures and block chords. The vocal line is a single melodic line with lyrics in French.

Dynamics and markings include:

- p* (piano) at the beginning of several staves.
- pizz.* (pizzicato) markings above the piano part in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12.
- mf* (mezzo-forte) and *fp* (fortissimo) markings in the piano part.
- Lyrics in French: "sort en lève hélas le sort en lève notre espoir ou notre espoir et notre amour notre espoir".

The score is divided into measures by vertical bar lines. The key signature is one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4 based on the notation.

The musical score on page 109 consists of 15 staves. The first 12 staves are for vocal and instrumental parts. The 13th and 14th staves contain the lyrics: "poir et — notre a — — mour notre es — —". The 15th staff is a double bar line. The score is written in a key with one flat (B-flat) and a 2/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. The lyrics are in French and are written in a simple, clear font.

Allegro.

111

Cloche en SOL.

Entendez-vous

C'est la cloche de la cha-

A la prière viens ce ma-

A la prière viens ce ma-

CHOEUR.

C¹ en UT.

B²

je me rap - pel - le une fê - te séparon-nous

- pel - le

- tin peu - ple ré - ve - re Saint Va - len - tin c'est lui qui

- tin peu - ple ré - ve - re Saint Va - len - tin c'est lui qui

G^{de} Fl.
 Cl.
 Bⁿ

i - ci mon
 un seul ins - tant daignez m'en - ten - dre
 don - ne les jours heu - reux
 don - ne les jours heu - reux

pe - re doit se ren - dre
 par grâ -
 lui qui par - don - ne
 lui qui par - don - ne

doux.

il pourrait nous sur - pren - dre crai - gnez son - cour - roux é - loignez - vous é - loignez -
 ce
 et prie aux cieux lui qui par - don - ne et prie aux
 et prie aux cieux lui qui par - don - ne et prie aux

P. Fl.
 G. Fl.
 Hautb.
 Cl.
 C. en UT.
 Tromp. en UT.
 B.
 Tromb.
 vous
 fermer ton âme
 à ma prière
 dans ma mi-
 cieux.
 cieux.
 C. en UT. C. B. // // // // //

partez de grâce je crains mon père

- sère toimeban nir

à chaque ins-tant il peut ve-nir

un pè-re un pè-re bri-ser la

Musical score for the first system. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "ah c'est toi même qui l'as flétrie". The piano part features a melody in the right hand and a bass line in the left hand, both marked with a piano (*p*) dynamic.

Musical score for the second system. It includes a full orchestral arrangement and vocal parts. The instruments listed on the left are: Fl. (Flute), Hautb. (Hautbois), Cl. (Clarinete), Cs. (Cornes), Tromp. (Trompes), B^{ns} (Bassons), and Tromb. (Trombones). The vocal parts have lyrics: "moi moi te perdre chère Ma ri-e" and "ah l'es-pé ran - ce nous est ra -". The piano part features a melody in the right hand and a bass line in the left hand, both marked with a piano (*p*) dynamic. The orchestral parts include various woodwinds, brass, and strings, with dynamics ranging from *p* to *ff*.

[illegible]

voir fa - tal de - voir fa - tal de - voir
ne plus te voir ne plus te voir fa - tal de - voir

pizz: pizz: pizz: pizz: pizz: pizz:

arco. *p*

Cl. *p*

doux.

va d'un père crains la co-

p

le - re tout sur la ter - re oui tout nous a men - ti

à ma mi - se - re son à - me al - tiè - re na ja - mais

com - pa - ti a - dieu ma vi - e ah a -

This system contains five staves. The top staff is a vocal line with lyrics. The second and third staves are instrumental, featuring rapid sixteenth-note passages. The fourth staff is a vocal line with lyrics. The bottom staff is a bass line.

G^{de} Fl.
Cl.
C^o
B^{as}
- dieu
va d'un père crains la co - lère

This system contains eight staves. The first staff is a vocal line. The second staff is an instrumental part for G^{de} Fl. The third staff is an instrumental part for Cl. The fourth staff is an instrumental part for C^o. The fifth staff is an instrumental part for B^{as}. The sixth staff is a vocal line with lyrics. The seventh staff is a vocal line with lyrics. The eighth staff is a bass line.

Fl.

Cl.

Cs.

B.

tout sur la ter - re oui tout m'au - ra menti à ma mi -

sé - re ton âme al - tiè - re na je - mais

com - pa - ti a - dieu Ma - ri - e ah a -

p
p arco.
p Fl.
p Fl.
Hautb.
Cl.
p Cl.
p Tramp.
p B.
Tromb.
- dieu
p 6
arco.
tu le veux dans les com -

musical score for page 123, featuring multiple instrumental and vocal staves. The score includes the following parts and markings:

- Fl.** (Flute) and **Hautb.** (Hautboy): Both marked *cresc.* (crescendo).
- Cl.** (Clarinet): Marked *cresc.*
- C^s** (Cornet): Marked *cresc.*
- Tromp.** (Trumpet): Marked *cresc.*
- B^{ms}** (Bassoon): Marked *cresc.*
- Tromb.** (Trombone): Marked *cresc.*
- Vocal parts** (Soprano, Alto, Tenor, Bass): Lyrics include "Dieu de bon", "bats", "ji - rai cher - cher", and "cher - cher le tré pas".
- Dynamic markings**: *F* (Forze), *P* (Piano), and *FF* (Fortissimo) are used throughout the score.
- Other markings**: *cresc.* (crescendo) is used in several staves.

a Tempo.

doux

125

First system of musical notation, measures 1-5. The score includes staves for Piano (P), Clarinet (Cl.), and Cello/Double Bass (Cz.). The Piano part features a pizzicato (pizz.) texture. The vocal parts enter in measure 2 with the lyrics: "va d'un père crains la colère tout sur la".

Second system of musical notation, measures 6-9. The vocal parts continue with the lyrics: "terre oui tout nous a menti à ma mi-". The instrumental parts continue their rhythmic patterns.

- sè - - - re son âme al - - - tiè - - - re n'a ja - mais
 - sè - - - re son âme al - - - tiè - - - re n'a ja - mais


com - pa - ti a - dieu ma vi - - - e ah
 com - pa - ti a - dieu ma vi - - - e ah

Musical score for page 127, featuring multiple staves for woodwinds, brass, and voices. The score includes dynamic markings like *ff* and *ff*, and vocal parts with lyrics "dieu".

The score is arranged in a system of staves. The top staves are for woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Trumpet, Trombone, Tuba). The bottom staves are for voices (Soprano, Alto, Tenor, Bass) and a double bass line.

The woodwind and brass parts are marked *ff* (fortissimo) throughout the section. The vocal parts have lyrics "dieu" and are marked *ff*. The double bass line is marked *ff*.

The score includes various musical notations, including notes, rests, and dynamic markings. There are also some handwritten annotations and a large "X" mark on the page.



Handwritten musical score on page 128. The score consists of 14 staves. The first 10 staves are instrumental, featuring various rhythmic patterns and melodic lines. The 11th and 12th staves contain vocal parts with the lyrics "a - - - - - dieu" and "a - - - - - dieu .". The 13th staff is a double bar line. The 14th staff is a bass line. The score is written in a historical style, likely from the 18th or 19th century.

This page of musical notation, page 129, contains a complex arrangement of musical staves. The notation includes various rhythmic figures, such as sixteenth and thirty-second notes, and rests. Dynamics like *ff* (fortissimo) are indicated throughout. The staves are organized into systems, with some staves featuring long horizontal lines, possibly indicating sustained notes or specific performance techniques. The notation is written in a standard musical staff format with a treble clef and a key signature of one flat (B-flat). The page is numbered 129 in the top right corner.

Récitatif.

Violons.

Alto.

MARIE.

ARTHUR.

BRUCE.

DOUGLAS.

V.^{celle} et C-B.

Ciel! un An glais

Arthur il ne vous connais pas sous le nom de Dick

F *p*

MARIE

ARTHUR.

Douglas

Mon père ah ce regard sé-

- son Si - re suivez mes pas

F

vè - re sur moi peut tomber sans co - lè - re le hasard seul la conduit en ces lieux
 pour entendre un dernier a -

El - le l'ai - mait d'une heureuse al - li - an - ce j'ai - vais longtems moi - même approuvé lè - pé -

ran - ce mais tu viens de la voir pour la der - niè - re fois seul digne d'elle au sein de la pa -

Musical score for the first system. It includes vocal staves (soprano, alto, tenor/bass) and piano accompaniment. The lyrics are: "tri - e un autre hymen m'attend Ma - ri - e d'un autre é - poux pour el - le j'ai fait choix". Dynamics include *p* (piano) and *F* (forte). The section is labeled "Mais d'Edou.".

Musical score for the second system. It includes vocal staves and piano accompaniment. The lyrics are: "ard tout subit la puis - san - ce mais si Ro - bert par le nombre vaincu avec la paix nous rendrait l'es - pérance". Dynamics include *pp* (pianissimo). The section is labeled "Alors Dou.".

Musical score for the third system. It includes vocal staves and piano accompaniment. The lyrics are: "Fata - l' hon - neur - glas aurait vécu Adieu dis à ton maî - tre que malgré nos re - vers un jour bien - tôt peut". Dynamics include *F* (forte), *p* (piano), and *FF* (fortissimo). The section is labeled "Fata - l' hon - neur".

être au combat nous le reverrons et maintenant Dickson ta barque est là partons.

Moderato.

Violons.

Alto.

Vclle et C-B.

AIR et CHOEUR

Allegretto. Sotto voce

Violons.

Alto.

P.^{re} Flûte.

G.^{re} Flûte.

Hautbois.

Clarinettes
en LA.

Cors en mi b.

Trompettes
en LA b.

Bassons.

Trombones.

Ophycleide.

Triangle.

NELLY.

DICKSON.

CHOEUR.
Sop.
Sop.

Violoncelle.

Contre-basse.

Allegretto. Pizz

E. T. et Cie 2015.

Clar:

Ces

Bou

Timb:

Solo

Cesont les chants de la monta gue chaque a moureux vient

Fl:

Cl:

Cors:

Bou

Timb:

a - vec sa com - pa - gue cé - lé - brez ce matin la fê - te de saint Valen - tin

Arco

Sotto voce assai.

Sotto voce.

Sotto voce.

Velle solo.

Velle C-B.

Fl.
 Hautb.
 Cl.
 Cors.
 Bes.
 Tromb.
 Oph.
 Timb.
 Solo.
 La dan_senousap_pel_le ac
 La dan_senousap_pel_le ac
 FF
 P
 PP

- cours amant fi dè le voi - ci le jour si doux si beau pour nous des fil les du vil la - ge ac ceptei - ci l'hom.

- cours amant fi dè le voi - ci le jour si doux si beau pour nous des fil les du vil la - ge ac ceptei - ci l'hom.

E. T. et Cie 2015

The musical score is written for a large ensemble, likely a symphony orchestra and choir. It features multiple staves, including woodwinds, brass, strings, and voices. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various dynamic markings such as *F* (forte), *FF* (fortissimo), and *p* (piano). The lyrics are in French and include the following lines:

D'où vient donc matristesse
L'amour fait leur.
-ma-ge grand saint bé-nis nos jeux re-çois nos vœux.
-ma-ge grand saint bé-nis nos jeux re-çois nos vœux.

Arco *F*

pp

d'ou vient que la tris-tes - se se mêle à mon i-vres - se je

vres - se lais-sons à la jeun-es - se les courts instants d'i-vres - se trop

pp

Cres. *F* *pp*

son-ge à ma maî-tres - se mon cœur n'est plus joy - eux d'ou vient que la tris-

tôt vient la tris-tes - se en-fans soy-ez heu-reux lais-sons à la jeu-

Cres. *F* *pp*

Cres. *F*

- tes - se se mêle à mon i-vres - se je son-ge à ma maî-tres - se mon cœur n'est

- nes - se les courts instants d'i-vres - se trop tôt vient la tris-tes - se en-fans soy-

pp *Cres.* *F*

The musical score is arranged in a system of staves. The piano part is written on the top two staves. The orchestral accompaniment includes woodwinds, strings, and percussion, represented by the remaining staves. The score is marked with various dynamics: *pp* (pianissimo), *ff* (fortissimo), and *p* (piano). A *Dol* (dolce) marking is present in the woodwind section. The bottom section of the page contains French lyrics for a song, with the piano part playing a rhythmic accompaniment.

Lyrics:
 plus joyeux.
 - ez heu-reux.
 La dan-se nous ap-pel-le ac-cours amant fi-dè-le voi-
 La dan-se nous ap-pel-le ac-cours amant fi-dè-le voi-

Pizz
 E. T. et Cie 2015.

Musical score for page 141, featuring multiple staves with musical notation, dynamics (Cres., FF, p, Arco), and French lyrics. The score includes a variety of musical instruments and voices, with dynamics ranging from *ff* (fortissimo) to *p* (piano). The lyrics are in French and appear to be a song or opera piece.

ci le jour si doux si beau pour nous des fil - les du vil - la - ge ac - cepte i - ci l'hom -
 ci le jour si doux si beau pour nous des fil - les du vil - la - ge ac - cepte i - ci l'hom -

E. T. a C^{te} 2011

ma-ge grand saint bé_nis nos jeux re_cois nos vœux pa_tron des a_moureux

ma-ge grand saint bé_nis nos jeux re_cois nos vœux pa_tron des a_moureux

ma-ge grand saint bé_nis nos jeux re_cois nos vœux pa_tron des a_moureux

be_nis nos chants nos jeux saint Va - lentin bé_nis nos chants nos jeux patron des
 be_nis nos chants nos jeux saint Va - lentin bé_nis nos chants nos jeux patron des

Arco *ff* *p*

a_moureux bé.nis nos chants nos jeux saint Va - lentin bénis nos chants et nos jeux grandsaint bé -
 a_moureux bé.nis nos chants nos jeux saint Va - lentin bénis nos chants et nos jeux grandsaint bé -

Arco. *ff* *p*

nis et nos chants et nos jeux grand saint bé - nis et nos chants et nos jeux nos chants nos jeux.
 nis et nos chants et nos jeux grand saint bé - nis et nos chants et nos jeux nos chants nos jeux.

un peu plus lent

Musical score for the first system. It includes piano accompaniment for the right hand (treble clef) and left hand (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The piano part has a forte (F) dynamic. The vocal parts are for Nelly (soprano) and Dickson (bass). Nelly's part begins with the lyrics "A_vant que l'on com_men_ce de la saint Va_len_". Dickson's part begins with the lyrics "Que l'on ou_vre la dan_se".

NELLY.

DICKSON.

A_vant que l'on com_men_ce de la saint Va_len_

Que l'on ou_vre la dan_se

Musical score for the second system. It continues the piano accompaniment and vocal parts from the first system. The piano part continues with a forte (F) dynamic. The vocal parts continue with the lyrics "fin a_vec moi mes a_mis ré_pé_tez le re_frain".

fin a_vec moi mes a_mis ré_pé_tez le re_frain

N° 6.

COUPLETS et CHŒUR.

147

Allegro. (♩ = 96)

Violons.

Punta d'arco

Alto.

Flûtes.

Solo.

Hautbois.

Clarinettes
en LA.

Solo.

Cors en MI ♯.

Trompettes
en LA.

Bassons.

Trombones.

Timbales.
en LA.

NELLY.

1^{re} SOPRANO.

2^e SOPRANO.

3^e et 4^e SOPRANO.

Violoncelle.

Contre basse.

CHŒUR

Allegro. Pizz.

E. T. et C^{ie} 2015.

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score includes staves for various instruments, with dynamic markings such as *f*, *p*, and *fz*. The notation is dense, with many beamed notes and rests.

Musical score for the second system, including vocal lines and instrumental accompaniment. The score features staves for the vocal line and instrumental accompaniment, with dynamic markings such as *p*, *pp*, and *fz*. The vocal line includes lyrics in French.

Cors en MI \sharp .
 Doux
 - ler - te fil - let - te, ce - lui qui te guet - te dans l'ombre dis - cre - te at -

Fl.
Cl.
Cors.
Bc.
Timb.

tend sa con - que - te ce - lui qui te guet - te dans

Suivez

Fl.
Hautb.
Cl.
Cors.
Tromp.
Bc.
Tromb.
Timb.

l'ombre dis - cre - te at - tend sa con - que - te le jour vient de

Arco *f* *p*

Rallentando. *Smorz.*

Smorz.

Hautb: Solo

Cors. *p*

B^{ns} *p*

tr. *Rall*

naî-tre cours à ta fe - nè-tre le jour vient de naî-tre cours à ta fe -

Cres: *Rallentando.* *Smorz.*

Rallentando.

F *p*

F *p*

F *p*

Fl: Solo

Hautb:

Cl: Solo

Cors. *Ralent.*

B^{ns}

Ralent.

tr. *F*

nè-tre si tu veux con - naî-tre l'a - mant le plus aimant le plus ai -

Ralent. *F* *Arco p*

Un poco più mosso.

Cres.

Fl.

Hautb.

Solo.

Cl.

Doux

Cour.

p

Bus.

p

Tromb. Solo.

p

Timb.

manit.

Le jour vient de naï - tre cours à ta fe - nè - tre le jour vient de naï - tre

Le jour vient de naï - tre cours à ta fe - nè - tre le jour vient de naï - tre

Le jour vient de naï - tre cours à ta fe - nè - tre le jour vient de naï - tre

Un poco più mosso.

Cres.

F

Solo.

F

F

F

F

F

F

tr.

Ah

cours à ta fe-nê-tre si tu veux con-naî-tre le plus tendre amant

cours à ta fe-nê-tre si tu veux con-naî-tre le plus tendre amant

cours à ta fe-nê-tre si tu veux con-naî-tre le plus tendre amant

FF

Col canto. Tempo.

tu dois ô ma belle pour d'au-tres re-bel-le voi-

Col canto. Tempo.

Suivez

-ler ta pru-nel-le et res-ter tu de-le tu

Suivez.

Cors.

B[♭]

Timb:

dois ô ma bel - le pour d'au - tres re - bel - le voi - ler ta - pra -

Suivez.

Fl:

Hautb:

Cl:

Cors.

Tromp:

B[♭]

Tromb:

Timb:

nel - le car cet - te jour - né - e à lui ta don -

F *p* *FV* *Cres.*

Arco *pp* *Fin*

Cres:

Fl. à 2.

Hautb. à 2.

Cl.

Cors.

Bss.

Tromb.

Timb.

-tin il est pour l'an - né - e pour l'an, né - e en - fin

Car cet - te jour - né - e à lui t'a don - née et pour une an - né - e c'est ton Va - len - tin

Car cet - te jour - né - e à lui t'a don - née et pour une an - né - e c'est ton Va - len - tin

Car cet - te jour - né - e à lui t'a don - née et pour une an - né - e c'est ton Va - len - tin

Cres:

Survez.

The musical score is written for a large ensemble, likely a symphony or concert band. It consists of 15 staves. The first three staves (treble clef) and the last staff (bass clef) contain complex rhythmic patterns, possibly for woodwinds or strings. The middle staves (4-14) are mostly empty, with some staves containing a few notes or rests. The score is marked with various dynamics, including *p* (piano), *ff* (fortissimo), and *tr* (trill). There are also markings for *a 2.* (second ending) and *tr* (trill). The score is divided into measures by vertical bar lines. The bottom of the page features the publisher's information: E. T. et C^{ie} 2015.

tin ton Va - len - tin il est en - fin ton Va - len - tin.
tin ton Va - len - tin il est en - fin ton Va - len - tin.
tin ton Va - len - tin il est en - fin ton Va - len - tin.
tin ton Va - len - tin il est en - fin ton Va - len - tin.

Dance.

AIR DE DANSE
N° 1.

159

PAS DE CINQ.

Andante maestoso.

Violons.

Alto.

G^{te} Flûte.

P^{re} Flûte.

Hautbois.

Clarinettes
en si b.

Cors en mi b.

Cors en ré.

Trompettes
en la b.

Bassons.

Trombones.

Ophycléide.

Timbales
en mi b.

1^{re} Harpe.

2^e Harpe.

Violoncelle.

Contre Basse

Allegretto.

Fl: *F*

Hautb: *F*

Clar: *F*

C: *F*

Tromp: *F*

B^{ss}

Tromb:

Ophy:

Timb:

F

F

F

Changez en *mi b.*

Changez en *si b.*

pizz: *P*

pizz: *P*

P

Fl:

Hautb:

Cl:

C[♯] P

P

This system contains ten staves. The first four staves are for woodwinds: Flute (Fl), Oboe (Hautb), Clarinet (Cl), and Cor Anglais (C[♯]). The next two staves are for strings, marked with a piano (P) dynamic. The bottom two staves are for the bass line. The music is in a key with two flats and a 2/4 time signature. The notation includes various note values, rests, and articulation marks.

Fl:

Hautb:

Cl:

This system continues the musical piece with ten staves. The woodwind parts (Flute, Oboe, Clarinet) and the string parts are shown. The notation continues with various musical symbols and dynamics, including a forte (F) dynamic in the woodwinds.

This page of musical notation, numbered 162, contains a dense arrangement of musical staves. The notation is written in a system of staves, likely for a large ensemble or orchestra. The music features complex rhythmic patterns, including many sixteenth and thirty-second notes, and is marked with a forte 'f' dynamic. The notation is arranged in a series of staves, with some staves grouped together by a brace on the left. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation is complex, with many beamed notes and rests, suggesting a fast and intricate piece of music. The page is numbered 162 in the top left corner.

This page of musical notation, numbered 163, contains a dense arrangement of musical staves. The notation is handwritten and includes a variety of musical symbols such as notes, rests, and beams. The staves are organized into several systems, with some staves featuring complex rhythmic patterns and others showing more melodic lines. The notation is written in a style typical of 19th-century musical manuscripts, with clear, legible handwriting and a focus on rhythmic detail. The page is divided into measures by vertical bar lines, and the notation is written in a way that suggests a complex, multi-measure piece of music.

This page of musical notation is for a string quartet, featuring 16 staves. The notation is organized into four systems of four staves each. The key signature is B-flat major (two flats). The first system includes staves for Violin I, Violin II, Viola, and Violoncello. The Violin I and II parts have a 'pizz.' (pizzicato) marking. The Viola and Violoncello parts have a 'pizz.' marking. The second system includes staves for Violin I, Violin II, Viola, and Violoncello. The Violin I and II parts have a 'pizz.' marking. The Viola and Violoncello parts have a 'pizz.' marking. The third system includes staves for Violin I, Violin II, Viola, and Violoncello. The Violin I and II parts have a 'pizz.' marking. The Viola and Violoncello parts have a 'pizz.' marking. The fourth system includes staves for Violin I, Violin II, Viola, and Violoncello. The Violin I and II parts have a 'pizz.' marking. The Viola and Violoncello parts have a 'pizz.' marking. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte).

This page of musical notation, numbered 165, contains a complex arrangement of music across 18 staves. The notation is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music is organized into three main systems of six staves each. The first system (staves 1-6) features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system (staves 7-12) continues these patterns, with some staves showing more complex, possibly tripled, rhythms. The third system (staves 13-18) concludes the page with similar rhythmic motifs. Dynamic markings such as *f* (forte) and *p* (piano) are placed throughout the score to indicate changes in volume. The notation is dense and detailed, typical of a professional musical manuscript.

F *arco* *arco* *F* *FF* *FF* *FF* *FF* *arco.* *arco.* *F*

This page of musical notation, numbered 167, contains a complex arrangement of musical staves. The notation is written in a system with multiple staves, likely for a large ensemble or orchestra. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and is marked with dynamic indications such as *f* (forte) and *p* (piano). The notation is organized into measures, with some measures containing multiple notes and rests. The overall style is characteristic of classical or romantic era musical manuscripts. The page is divided into two main sections by a large bracket on the left side, suggesting different parts of the composition. The notation is dense and detailed, with many notes and rests visible across the staves.

Handwritten musical score on page 168. The page contains multiple staves of music, including vocal lines and piano accompaniment. The notation is in a historical style, featuring various note values, rests, and dynamic markings such as 'P' (piano). The score is written in a single system, with the piano part consisting of several staves. The page is numbered '168' in the top left corner. There are some handwritten annotations and a large '2^{da}' marking at the top left of the first staff. The bottom of the page features a large '2^{da}' marking and a signature.

This page contains a handwritten musical score. The notation is written in dark ink on aged, slightly yellowed paper. The score is organized into two main systems. The upper system consists of 12 staves, with the first four staves containing melodic lines and the remaining eight staves containing accompaniment or rests. The lower system consists of 8 staves, with the first two staves containing a complex, fast-moving melodic line and the remaining six staves containing accompaniment. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The handwriting is clear and legible, typical of a professional composer's manuscript.

The musical score on page 170 is a complex arrangement, likely for a piano and voice or multiple voices. The page is divided into two main sections by a large brace on the left side. The top section contains multiple staves with intricate melodic and harmonic lines. The bottom section, separated by the brace, features a prominent piano accompaniment with dense, rhythmic patterns in the right hand and more melodic lines in the left hand. The notation is written in a historical style, likely from the 19th century, with a key signature of one flat (B-flat). The page includes various musical symbols such as notes, rests, and dynamic markings (e.g., 'f').

Handwritten musical notation on 18 staves, organized into three systems of four staves each. The notation includes various musical symbols, clefs, and key signatures, suggesting a complex composition. The paper is aged and shows some wear.

*Gallop - alla Variation en cas de mortelle
ou de la Lucile*

A handwritten musical score on aged paper, featuring multiple staves. The score is written in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "pizz" (pizzicato) is written above several staves, indicating where the strings should be plucked. The score is organized into systems, with some staves grouped by brackets. The handwriting is in ink, and the paper shows signs of age and wear.

A handwritten musical score on page 173. The score is written on 18 staves, organized into three systems of six staves each. The notation includes various musical symbols such as clefs (treble and bass), key signatures (one flat), time signatures, and notes (quarter, eighth, and sixteenth notes). There are also rests, accidentals (sharps and flats), and dynamic markings like 'f' (forte) and 'p' (piano). The handwriting is in black ink on aged, slightly yellowed paper. The first system contains the most complex notation, with many beamed notes and slurs. The second system continues this complexity, while the third system shows some staves with rests, indicating a change in the musical texture or a transition.

Lent.

1.^{mo} tempo.

The musical score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a voice part. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two main sections: a slow section marked 'Lent.' and a first tempo section marked '1.^{mo} tempo.'.

Violin I: Starts with a forte (*F*) dynamic, playing a melodic line with many slurs. In the first tempo section, it plays a rhythmic pattern marked 'pizz:' (pizzicato).

Violin II: Similar to Violin I, with a forte (*F*) dynamic and many slurs in the slow section. In the first tempo section, it also plays a rhythmic pattern marked 'pizz:'.

Viola: Plays a supporting melodic line with a forte (*F*) dynamic. In the first tempo section, it plays a rhythmic pattern marked 'pizz:'.

Cello/Double Bass: Provides a steady bass line with a forte (*F*) dynamic. In the first tempo section, it plays a rhythmic pattern marked 'pizz:'.

Voice: The voice part enters in the first tempo section with the instruction 'sotto voce.' (softly). It features a melodic line with many slurs and a forte (*F*) dynamic.



Other Dynamics and Markings: The score includes various dynamics such as *F* (forte), *sF* (sforzando), *p* (piano), and *pizz:* (pizzicato). There are also markings for 'arco.' (arco) and 'arco.' (arco).

A handwritten musical score for the song "The Rose Tree". The score is written on ten staves, organized into five systems of two staves each. The first system (staves 1-2) contains the vocal melody in treble clef and a bass line in bass clef. The second system (staves 3-4) consists of empty staves. The third system (staves 5-6) contains a piano accompaniment in treble clef, featuring a repeating eighth-note pattern. The fourth system (staves 7-8) contains a piano accompaniment in bass clef, also featuring a repeating eighth-note pattern. The fifth system (staves 9-10) contains a vocal melody in treble clef and a bass line in bass clef. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and clefs. The word "stacc:" is written above the first staff of the fourth system. The paper is aged and shows some staining.

This page of musical notation is for a large ensemble, likely a symphony or opera. It features 18 staves in total, arranged in three groups of six. The notation includes treble and bass clefs, key signatures of two flats, and a variety of note values and rests. A 'TUTTI' marking is present on one of the staves. The music is written in a style typical of 19th-century orchestral or vocal scores.

TUTTI

This page of musical notation is for a large ensemble, likely a symphony or concert band. It consists of 18 staves, organized into three systems of six staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4. The notation is written in a standard musical notation style, with notes and rests clearly visible on the staves. The dynamic markings include *cresc:* (crescendo), *rinf:* (rinf.), and *p* (piano). The notation is arranged in a way that allows for easy reading and interpretation of the musical score.



Handwritten musical score on page 178, featuring multiple staves with complex notation, including triplets, slurs, and dynamic markings (F, arco). The score is written in a system of staves, with some staves grouped by a brace on the left. The notation includes various musical symbols such as notes, rests, and accidentals.

This page of musical notation, numbered 179, contains a dense arrangement of staves. The notation is written in a historical style, likely for a keyboard or lute instrument. The top section features several staves with rapid, repetitive rhythmic patterns, possibly tremolos or sixteenth-note runs. Below these, the notation becomes more complex, incorporating various note values, rests, and dynamic markings such as *f* (forte) and *sf* (sforzando). The bottom section of the page shows a more melodic and harmonic development, with staves containing longer note values and more varied rhythmic structures. The overall layout is organized into systems, with staves grouped together by brackets or other grouping symbols. The handwriting is clear and consistent, typical of 18th or 19th-century musical manuscripts.

This page of musical notation, numbered 180, contains a complex arrangement of staves. The top section features six staves with dense, rapid rhythmic patterns, likely representing a woodwind or string ensemble. Below these are several staves with more melodic and harmonic content, including a section with a grand staff (treble and bass clef) and a section with a piano (p) marking. The bottom of the page includes a series of dynamic markings (FF, sF, F, sF) and a copyright notice: E. T. C. 2015.

FF FF sF sF sF sF F sF sF sF sF

E. T. C. 2015.

This page contains a handwritten musical score for a large ensemble, likely a symphony or opera. The notation is dense and covers 18 staves. The top section includes woodwinds and strings, while the bottom section features a grand piano (piano and forte parts). The score is written in a key signature of two flats (B-flat and E-flat) and uses a variety of note values, including sixteenth and thirty-second notes, as well as rests. There are several measures with complex, rapid passages, particularly in the upper staves. The paper is aged and shows some staining and wear.

This page of musical notation, numbered 182, contains a complex arrangement of music across 18 staves. The notation is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is organized into several systems, with some staves grouped by brackets. The notation includes a variety of rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings such as *sF* (sforzando). The overall style is characteristic of 19th-century musical manuscripts.

This page of musical notation, numbered 183, contains a complex arrangement of music across 18 staves. The notation is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The music is characterized by dense, rhythmic patterns, particularly in the upper staves, which feature many beamed sixteenth and thirty-second notes. The lower staves show more varied rhythmic figures, including eighth and quarter notes. The overall structure suggests a multi-measure rest or a complex rhythmic exercise. The notation is printed in black ink on aged, slightly yellowed paper.

AIR DE DANSE.

N° 2.

ÉCOSSAISE.

Allegretto.

Violons.

Alto.

Grande Flûte.

Petite Flûte.

Hautbois.

Clarinettes
en sib.

Cors en FA.

Cors en UT.

Trompettes
en FA.Trompettes
en UT.

Bassons.

Trombones.

Ophicléide.

Timbales
FA-UT.Grosse Caisse
et Cymbales.

Violoncelle.

Contre-Basse.

Violons. *FF* *pizz.* *P* *arco.* *mF*

Alto. *FF* *pizz.* *P* *arco.* *mF*

Grande Flûte. *FF*

Petite Flûte. *FF*

Hautbois. *FF*

Clarinettes en sib. *FF*

Cors en FA. *FF*

Cors en UT. *FF*

Trompettes en FA. *FF*

Trompettes en UT. *FF*

Bassons. *FF*

Trombones. *FF*

Ophicléide. *FF*

Timbales FA-UT. *FF* *trm*

Grosse Caisse et Cymbales.

Violoncelle. *FF* *Allegretto.* *C. la C.B.* *//* *//* *//* *//* *//* *//*

Contre-Basse. *FF* *Allegretto.* *pizz.* *P* *arco.* *mF*

E.T. et C^e 2015.

A musical score for three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat (B-flat). The music consists of six measures. The top staff features complex, rapid sixteenth-note passages. The middle and bottom staves provide harmonic support with slower-moving lines. The bottom staff is labeled 'V. 11e et C-B.' in the first measure.

This image shows a page from a musical score, likely for a symphony or concerto. The score is written on multiple staves, including woodwinds, brass, strings, and possibly a harp. The notation is dense, with many sixteenth and thirty-second notes, indicating a fast tempo. Dynamic markings such as 'FF' (fortissimo) are visible. The word 'arco' is written on one of the lower staves, indicating that the strings should play with their bows. The paper is aged and yellowed, and the ink is dark. The overall layout is typical of a professional musical manuscript.

This musical score page, numbered 186, contains two systems of music. The first system consists of 14 staves. The top staff is in treble clef with a key signature of one flat and contains a complex, fast-moving melodic line with many beamed sixteenth notes. The second staff is in treble clef and contains a series of chords and single notes. The third staff is in bass clef and contains a series of chords. The fourth staff is in treble clef and contains a series of chords. The fifth staff is in treble clef and contains a series of chords. The sixth staff is in treble clef and contains a series of chords. The seventh staff is in treble clef and contains a series of chords. The eighth staff is in treble clef and contains a series of chords. The ninth staff is in treble clef and contains a series of chords. The tenth staff is in treble clef and contains a series of chords. The eleventh staff is in treble clef and contains a series of chords. The twelfth staff is in treble clef and contains a series of chords. The thirteenth staff is in bass clef and contains a series of chords. The fourteenth staff is in bass clef and contains a series of chords. The second system consists of 5 staves. The first staff is in treble clef and contains a series of chords. The second staff is in treble clef and contains a series of chords. The third staff is in treble clef and contains a series of chords. The fourth staff is in treble clef and contains a series of chords. The fifth staff is in bass clef and contains a series of chords. Dynamic markings include *pp* (pianissimo) in the first system, *P* (piano) in the second system, and *mf* (mezzo-forte) in the third system. A double bar line with repeat dots is present in the first system. A *à 2* marking is present in the first system. The page number 186 is in the top left corner.

This image shows a page from a musical score, likely for a symphony or opera. It features 18 staves of music. The notation is complex, with many beamed notes and dynamic markings. The key signature has one flat (B-flat). The score is written in a historical style, with some markings like 'FF' (fortissimo) and 'à 2.' (allegretto). The bottom of the page has a section labeled 'C. La C-B.' and a double bar line. The page number '10' is visible in the top right corner.

First system of musical notation, measures 1-5. The score consists of 14 staves. The first five staves are for a string quartet (Violins I, Violins II, Violas, and Cellos/Double Basses). The next five staves are for a piano accompaniment (Right and Left Hand). The last four staves are for a solo instrument (likely a violin or flute). The key signature is one flat (B-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Solo" is written above the sixth staff in measure 4. The word "Vlle et C.B." is written below the last staff in measure 1. The word "p pizz." is written below the last staff in measure 5.

Vlle et C.B.

Solo

p pizz.

Second system of musical notation, measures 6-10. The score consists of 14 staves. The first five staves are for a string quartet (Violins I, Violins II, Violas, and Cellos/Double Basses). The next five staves are for a piano accompaniment (Right and Left Hand). The last four staves are for a solo instrument (likely a violin or flute). The key signature is one flat (B-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Hautb." is written below the last staff in measure 6.

Hautb.

[illegible]

A page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves. The first three staves are for the right hand, and the remaining seven are for the left hand. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'p' (piano) and 'ff' (fortissimo). There are also articulation marks like accents and slurs. The handwriting is in a cursive style typical of 19th-century musical manuscripts. The paper shows signs of age, including discoloration and some wear along the edges.

ff

mf

Fl.

P^{te} Fl.

Hautb.

Cl.

Solo

mf

C^{rs} ff

ff

Tromp.

ff

B^{us}

ff

ff

tr

C^{me} la C.B.

arco.

ff

mf

E.T. et Cie 2015.

This page of musical notation, numbered 191, contains a complex arrangement of staves. The notation includes various rhythmic values, such as sixteenth and thirty-second notes, often beamed together in rapid passages. Dynamic markings like *ff* (fortissimo) are placed throughout the score. Some staves feature the instruction *à 2*, indicating a second ending or a change in tempo. The bottom of the page shows a series of double bar lines, suggesting a section break or the end of a phrase. The overall style is characteristic of 19th-century musical manuscripts.

E.T. et C^{ie} 2015.

This page of musical notation, numbered 163 in the top right corner, contains a complex arrangement of music across 18 staves. The notation is dense, featuring a variety of rhythmic values including sixteenth, thirty-second, and sixty-fourth notes, as well as rests, slurs, and trills. The staves are organized into several systems. The first system (staves 1-4) and second system (staves 5-8) appear to be vocal or melodic parts, with some staves marked with 'à 2' and 'tr'. The third system (staves 9-12) consists of four staves with a similar rhythmic pattern. The fourth system (staves 13-16) includes a bass line with a prominent, continuous sixteenth-note pattern. The fifth system (staves 17-18) concludes the page with a final staff of music and a staff of repeat signs (H) indicating a section to be repeated.

194

ia

194

194

Handwritten musical score on page 194. The score is written for a large ensemble, including strings and woodwinds. The notation is in 4/4 time, with a key signature of one flat (B-flat). The score is divided into two systems. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings include *mf* (mezzo-forte), *pizz.* (pizzicato), and *ff* (fortissimo). The woodwind parts are marked with *ff* starting in measure 11. The string parts are marked with *ff* starting in measure 11. The score is written for a large ensemble, including strings and woodwinds. The notation is in 4/4 time, with a key signature of one flat (B-flat). The score is divided into two systems. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings include *mf* (mezzo-forte), *pizz.* (pizzicato), and *ff* (fortissimo). The woodwind parts are marked with *ff* starting in measure 11. The string parts are marked with *ff* starting in measure 11.

Vlle et C.B.

arco.

The first system of the musical score consists of 12 staves. The top staff features a complex, rapid melodic line with many sixteenth and thirty-second notes. The lower staves provide harmonic support with various rhythmic patterns, including eighth and sixteenth notes. Dynamic markings include 'p' (piano) in measures 5 and 6. The system concludes with a double bar line.

The second system of the musical score consists of 6 staves. It continues the musical themes from the first system. The top staff has a melodic line with some rests. The lower staves continue with rhythmic accompaniment. Dynamic markings include 'mf' (mezzo-forte) in measures 8, 9, and 10, and 'p' (piano) in measure 11. The system concludes with a double bar line.

1

cresc.

Fl.

Cl.

B.

cresc.

poco

Hautb.

Cl. 1.

Tromp. en Ut.

B.

Timb.

pp

poco

Solo.

The musical score on page 198 is a complex orchestral or piano arrangement. It consists of 15 staves. The top staff features a rapid, continuous sixteenth-note melody. The subsequent staves contain various rhythmic patterns, including sixteenth and thirty-second notes, often grouped in beams. Dynamics are indicated throughout: 'a poco' at the top left, 'cresc.' at the top right and bottom right, 'P' (piano) in the lower left, and 'F' (forte) in the middle right. The bottom of the page includes the publisher information 'E. T. et C. 2015.'

This page of musical notation is for a large ensemble, likely a symphony or concert band. It features 15 staves of music. The notation is complex, with many sixteenth and thirty-second notes, often beamed together in rapid passages. Dynamic markings such as *ff* (fortissimo) are used frequently. Trills are indicated with *tr* and *tr~*. Accents are marked with *acc* and *acc5*. The bottom of the page includes a section marked *C^{mo} La C.B.* with repeat signs. The page number 199 is in the top right corner.

This page of musical notation, numbered 200, contains a complex arrangement of musical staves. The notation is written in a system of staves, likely for a large ensemble or orchestra. The music features a variety of rhythmic patterns, including triplets, sixteenth notes, and rests. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings like 'tr' (trill) and 'a2' (second octave). The page is filled with musical notation, with some staves showing more complex patterns than others. The overall layout is typical of a musical score from the early 20th century.

A handwritten musical score on page 201, featuring 18 staves. The notation includes various musical symbols such as treble and bass clefs, time signatures, and complex rhythmic patterns. The score is organized into measures, with some measures containing multiple notes and rests. The handwriting is in black ink on aged, slightly yellowed paper. The staves are numbered 1 through 18. The notation includes various musical symbols such as treble and bass clefs, time signatures, and complex rhythmic patterns. The score is organized into measures, with some measures containing multiple notes and rests. The handwriting is in black ink on aged, slightly yellowed paper.

This page of musical notation is for a large ensemble, likely a symphony or a large band. It features 18 staves in total, arranged in a system. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The notation is written in a standard musical notation style, with notes and rests clearly visible. The page is numbered 202 in the top left corner. The notation is arranged in a system, with multiple staves for each instrument or voice part. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The notation is written in a standard musical notation style, with notes and rests clearly visible. The page is numbered 202 in the top left corner.

This page of musical notation, numbered 203, contains a complex arrangement of musical staves. The notation is dense, featuring a variety of rhythmic patterns, including frequent triplets and sixteenth-note runs. The staves are organized into systems, with some staves containing multiple measures of music. The notation includes various musical symbols, such as clefs, notes, rests, and dynamic markings like 'trm' (trill). The overall style is characteristic of classical or romantic-era musical manuscripts.

MARCHE, SCÈNE et CAVATINE.

Mouv! de marche.

Violons.

Altos.

Petite Flûte.

Grande Flûte.

Hautbois.

Clarinettes
en si b.

1^{re} Cors en si b.

2^{de} Cors en si b.

Trompettes
en si b.

Trompettes
en si b.

Bassons.

Trombones.

Ophicléide.

Timbales
en si-FA.

Triangle.

Grosse Caisse
et Cymbales.

Caisse de Régiment.

Violoncelle.

Contre-Basse.

Mouv! de marche.

E. T. et C^{ie} 2015.

This image shows a page of handwritten musical notation, likely a piano score. The notation is written on 24 staves, organized into systems of three staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf' and 'f'. The paper is aged and yellowed, with some visible wear and tear.

This page of musical notation, numbered 206, contains a complex arrangement of musical staves. The notation is written in a system of staves, likely for a multi-instrument ensemble or a large choir. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'F' (forte). The staves are arranged in a vertical column, with some staves having multiple systems of notation. The notation is dense and detailed, with many notes and rests. The page is numbered 206 in the top left corner.

This page of musical notation, numbered 207, contains 18 staves of music. The notation is complex, featuring various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff* (fortissimo) and *ffv* (fortissimissimo) are present throughout the score. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes many beamed notes, suggesting a fast tempo. The staves are arranged in a single system, with some staves having multiple clefs (e.g., treble and bass clefs on the same staff). The overall style is characteristic of 19th-century musical notation.

The musical score on page 238 consists of 18 staves. The notation is complex, featuring various musical symbols such as notes, rests, and bar lines. The staves are organized into groups, with some staves containing multiple measures of music. The notation is dense and detailed, typical of a musical score. The page is numbered 238 in the top left corner.

This page of musical notation, page 209, contains 18 staves. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. The staves are arranged in a single system. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings. The overall style is characteristic of 19th-century musical manuscripts.

All' maestoso.

[illegible]

All.^o maestoso.

This image shows a page from a musical score for 'Le Chant du Départ' by Ludwig van Beethoven. The score is written for voice and piano. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. The music is in 3/4 time and G major. The lyrics are in French and English. The piano part features a prominent bass line with repeated notes and chords. The vocal parts have lyrics in French and English. The score is marked with 'FF' (fortissimo) and 'tr' (trill). The lyrics are: 'jeux con-ti-nu-ez c'est mon dé-sir E-douard d'Angle'.

jeux con-ti-nu-ez c'est mon dé-sir E-douard d'Angle

ter - re n'est pas l'en - ne - mi du plai - sir.

241

Violons.

Altos.

Flûtes.

Hautbois.

Clarinettes
en si b.

Cors en RÉB.

Bassons.

EDOUARD.

Violoncelle.

Contre-Basse

A page of musical notation for a piano piece. The score consists of ten staves. The first six staves are for the right hand, and the last four are for the left hand. The music is in 4/4 time and features a variety of note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The notation includes slurs, ties, and various articulation marks. The bottom of the page shows the beginning of a vocal line with the lyrics 'La gloire est belle la gloire est' written below the notes.

Fr et al 2013 pizz.

Fl.

Cl.

Crs

Bns

Solo

Solo

Solo

dol.

bel - le mais j'ai - me mieux qu'el - le l'i - vres se du plai - sir oui j'ai - me

Cl.

Crs

Bns

6

6

l'i - vres - se qu'ex - ci - - - te sans ces - - - se la flamme du dé

Fl. *p* *f* *p* *p* *p* *p*

Hautb. *p* *f* *p* *p* *p* *p*

Cl. *p* *f* *p* *p* *p* *p*

C. *p* *f* *p* *p* *p* *p*

B. *p* *f* *p* *p* *p* *p*

arco *p* *f* *pp* *p*

sirs un jour si le trô-ne m'est o-té je

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

veux pour cou-ronne ô vo-lup-té le lys dont se ble-

f *pp*

Colla voce

Hautb.

Cl. 1^{re}

Cl. 2^o

C^o 1^{re}

B^o

son - ne le sein de la beau - té ah! la

gloire est bel - le la gloire est bel - le mais j'ai me mieux qu'el - le l'i -

pizz.

Fl.
Hautb.
Cl.
C.
B.

vres - se du plai sir mon à - me pré - fé - re li - vresse du plai

arco

12.

sir mon à - me pré - fé - re li - vresse du plai sir du plai

The first system of the musical score consists of 11 staves. The first four staves are vocal parts, and the remaining seven are instrumental. The music is in 4/4 time and features a key signature of two flats. The vocal parts have lyrics underneath them. The instrumental parts include piano accompaniment with various rhythmic patterns and melodic lines.

- sir du plai - sir l'i - vres - se du plai -

The second system of the musical score consists of 11 staves. The first four staves are vocal parts, and the remaining seven are instrumental. The music continues from the first system, maintaining the same key signature and time signature. The vocal parts have lyrics underneath them. The instrumental parts include piano accompaniment with various rhythmic patterns and melodic lines.

- sir.

Récit.

Dans le ton

217

Arthur et Seigneurs.
Douglas — a dis pa — ru je trem — ble pour sa tète — te
Edouard.
Au château de Stis.

Récit.

And^{te}

ling cette nuit grande fê — te pour vous mes cheva — liers.
Dikson.
L'E — cose aura son tour.

FINALE.

All^o vivace.

Violons.

Alto.

Flûtes.

Hautbois.

Clarinettes
en SI b.

CORS en FA.

CORS en RE.

Trompettes
en SI b.Trompettes
en SI b.

Bassons.

Trombones.

Ophycleide.

Timbales
UT SOL.

G-C et Cymbales.

NELLY.

ARTHUR.

EDOUARD.

MORTON.

DICKSON.

CHOEUR
d'Ecosseais.

Violoncelle

Contre Basse

All^o vivace.E.T. et C^{ie} 2045.

Récit.

Mesuré 1^{re} mouv.

Récit. EDOUARD.
 Douglas le noir
 Si - re Douglas le noir dont le chateau s'élève sur l'autre bord du lac
 Récit.

MORTON.
 Si - re Douglas le noir dont le chateau s'élève sur l'autre bord du lac

Mesuré 1^{re} mouv.

Récit.

Nelly.
 Arthur.
 Dickson.
 a - ché - ve
 Dou glas - était i - ci ce ma - tin
 Juste
 Juste
 Juste

Récit.

Mesuré Récit.

Dieu

Dieu

ÉBOUARD.

Est-il vrai répondez ou craignez ma co...

Récit.

Mesuré

Mesuré. Récit.

le - re

Si vous persistez à vous tai - re les tor - tu - res sauront arra -

Mesuré. Récit.

E. T. et C^{ie} 2015.

Mesuré. Récit.

cher un a-veu de l'or de l'or à qui li-vre Dou-

Par-lez race in-do-ci-le

Mesuré. Récit.

Mesuré.

Toujours mesuré.

Toujours mesuré.

Le sang chez nous ne se vend pas

DICKSON.

CHOEUR.

Mesuré.

Toujours mesuré.

Toujours mesuré.

Fl: *ff*

Hautb: *ff*

Cl: *ff*

Cors. *ff*

1^{re} Tromp: *ff*

2nd Tromp: *ff*

Tromb: *ff*

Oph: *ff*

Timb: *ff*

G. C. et Cymb: *ff*

Eh bien la mort à qui lui donne a - si - le

sang — chez nous — ne se — vend pas grand Dieu tu nous pro

sang — chez nous — ne se — vend pas grand Dieu tu nous pro

sang — chez nous — ne se — vend pas grand Dieu tu nous pro

Toujours mesuré.

E. T. C. 2-1.

Suivez

This image shows a page from a musical score, likely for a large ensemble or orchestra. The score is written in French and includes lyrics such as "tè - ge - ras." and "Suivez". The notation is complex, featuring multiple staves for different instruments and voices. The staves are arranged in a vertical column, with the vocal parts at the top and the instrumental parts below. The lyrics are written below the vocal staves. The score is written in a traditional musical notation style, with notes, rests, and other musical symbols. The paper is aged and yellowed, with some visible staining and wear. The overall layout is dense and detailed, typical of a professional musical score.

Andante sotto assai.

Violons.

Pizz

Alto.

Pizz

Flutes.

Hautbois.

Clarinettes
en SI.

CORS en FA.

Trompettes
en SI b.

Bassons.

Trombones.

Ophycleide.

Timbales
en FA.

G.C. et Cymbales

NELLY.

Le PAGE.

ARTHUR.

EDOUARD.

MORTON.

DICKSON.

EGOSSAIS.
SOPRANI.

TENORS.

BASSES.

ANGLAIS.
TENORS.

BASSES.

V^{ce}lle et C. B.

Andante sotto assai.

E.T. 2013.

Sil menace encor le

Ah pour lui point de clémén.

ppp Arco.

Solo.

Solo.
Doux.

O cé - les - te
point de
fais qu'il

Roi sil nous bra - ve
O cé - les - te pro - vi - den - ce
sil me bra - ve

Sil menace encor le Roi
point de gra - ce de clé -

O cé - les - te

Ah pour lui point des - pe - ran - ce

Ah pour lui point des - pe - ran - ce

pro - vi - den - ce fais qu'il trom - pe
 gra - ce de clé - men - ce sil me -
 trompe sa ven - gean - ce ah mon
 Mon épée et ma ven - gean - ce lui fe -
 - men - ce Sil me - na - ce en - cor le
 pro - vi - den - ce fais qu'il trompe en -
 Qu'il redoute ici le roi
 ah pour lui plus des - pe - ran - ce
 Ah pour lui plus des - pe -
 ah pour lui plus des - pe - ran - ce
 Ah pour lui plus des - pe -
 Cresc.

E.T. 11. C. 2415.

sa ven- gean- ce ah j'im- plo- re
 nace en- cor le roi non pour lui plus de clémence
 âme es- père en toi oui j'im- plo- re
 -ront su- bir ma loi non pour lui point de clémence sil me brave en sa de-
 roi le roi non pour lui point de clémence
 -cor le roi ah j'im- plo- re
 qu'il redoute Ici le roi qu'il re-
 qu'il redoute Ici le roi qu'il re-
 -ran- ce qu'il re-
 qu'il redoute Ici le roi qu'il re-
 -ran- ce qu'il re-

E. T. et C^{ie} 2013.

ta clé - men - ce et mon âme es -
 sil me - nace encor le roi sil me - nace en -
 ta clé - men - ce et mon â - me es -
 _men_ce mon epee et ma ven - gean - ce lui feront subir ma
 il nous brave en sa dé - men_ce il menace encor le roi le
 ta clé - men - ce et mon âme es -
 _dou_te qu'il re - dou_te i - ci le
 _dou_te qu'il re - dou_te i - ci le
 _dou_te qu'il re - dou_te i - ci le

- père en toi ah j'im plo - re
 cor le roi non pour lui point de clémence
 - père en toi oui j'im plo - re
 loi ma loi non pour lui point de clémence sil me brave en sa de
 traire il menace encor le roi non pour lui point de clémence
 - père en toi ah j'im plo - re
 roi qu'il redoute i-ci le roi qu'il re -
 roi qu'il redoute i-ci le roi qu'il re -
 -ci le roi qu'il re -
 -ci le roi qu'il re -

ta cle - men - ce et mon âme
 il me - nace en - cor le roi sil me - nace en -
 ta cle - men - ce et mon â - me es -
 - men - ce mon epee et ma ven - gean - ce lui feront subir ma
 sil nous brave en sa de - men - ce il menace en - cor le roi le
 ta cle - men - ce et mon âme es -
 - dou - te quil re - dou - te i - ci le
 - dou - te quil re - dou - te i - ci le
 dou - te quil re - dou - te i - ci le

père en toi oui mon âme es père en
 cor le roi s'il me nace en cor le
 père en toi ô céles-te pro-vi-den-ce viens mon âme es père en toi
 loi ma loi
 traître il menace encor le roi
 père en toi
 roi qu'il redoute i-ci le roi
 roi qu'il redoute i-ci le roi
 ci le roi
 roi qu'il redoute i-ci le roi
 ci le roi
 qu'il redoute i-ci le
 qu'il redoute i-ci le

[illegible]

Solo.
 Solo.
 Solo.
 Solo.
 Cres.
 Solo.
 Cres.

toi
 mon âme espère en toi mon âme es - père en toi
 roi qu'il craigne ici le roi non point de grâ - ce
 toi mon âme es - père en toi
 toi il doit subir ma loi oui mon é - pée et
 toi malheur malheur à toi qu'il re - doute i -
 toi mon âme es - père en toi oui mon âme es - père

roi
 roi
 roi
 roi
 roi

Cres

25

es - père en toi es - père en toi es - père en

Sil me na - ce tou - jours le

es - père mon âme es - père en

ma ven - gean - ce lui fe - ront su - bir ma

- ci le roi qu'il re - doute Ici le roi oui le

en toi ô di - vi - ne pro - vi - den - ce j'es - père en

qu'il crai - gne le roi

qu'il crai - gne le roi

ah qu'il crai - gne ici le roi

qu'il crai - gne le roi

ah qu'il crai - gne ici le roi

Allegro.

Musical score for the first system, featuring vocal and instrumental parts. The tempo is marked "Allegro." and the dynamics include *mf* and *ff*. The lyrics are: "Va tri-om-pha que ton zè-le nous dé-li-vre du re-".

Musical score for the second system, featuring vocal and instrumental parts. The tempo is marked "Allegro." and the dynamics include *ff* and *f*. The lyrics are: "bel-le aux cré-neaux de sa tou-rel-le ce soir je".

veux le voir pen du or dre fu nes te dans ce pé ril hé las que fai re

FF FF F F> F> F> F> F>

-thur point de merci va tu m'as entendu
 La guer - re la guer - re
 Or - dre fu nes - te
 Or - dre fu nes - te
 Or - dre fu nes - te
 Or - dre fu nes - te
 Or - dre fu nes - te
 La guer - re la guer - re
 La guer - re la guer - re

Dieu quel
 Ah mal
 Ma

Musical score for a dramatic scene, featuring multiple staves for instruments and voices. The score includes dynamic markings like "Cres.", "F", and "FF", and a key signature change to "en La.".

The vocal parts (soprano, alto, tenor, and bass) sing the following lyrics:

or - dres angui - nai - re dieu quel or - dres angui - nai - re plus d'espoir a vec son pè - re mainai - tres - se pé - ri - ra
 - heur au té - mé - rai - re ah malheur au té - mé - rai - renul rebelle à sa co - lè - re ah n'échappe - ra
 - ri - - e Ma - ri - - e ah comment sauver ton pè - re si j'hé - site il pé - ri - ra
 va re -
 oui sa

The instrumental parts include piano, violin, and cello/bass. The piano part has a dynamic marking of "p" at the beginning. The violin and cello/bass parts have dynamic markings of "FF" at the end.

ma mai-tresse pé-ri-ra

cet-te fois ne chas-pe-ra

ah sa-tête te tom-be-ra

viens avant la fê-te où le plai-sir t'at-ten-dra le plai-sir t'appel-le-ra

perte en fin s'ap-prê-te le re-bel-le pé-ri-ra

ah sa-tête en ré-pondra

ah sa-tête en ré-pondra

ah sa-tête en ré-pondra

ah sa-tête en ré-pondra

ah sa-tête en ré-pondra

ah sa-tête en ré-pondra

Vivace.

mon Dieu pu nis l'op-pres-seur san-gui-nai-re
 du roi le bras va lan-cer le ton-ner-re
 je trem-ble hé-las que l'ar-rêt san-gui-nai-re
 mon bras sur toi va lan-cer le ton-ner-re
 pour reine i-ci re-con-nais l'Angle-ter-re
 mon Dieu pu nis l'op-pres-seur san-gui-nai-re
 du roi le bras va lan-cer le ton-ner-re
 du roi le bras va lan-cer le ton-ner-re
 du roi le bras va lan-cer le ton-ner-re
 du roi le bras va lan-cer le ton-ner-re
 du roi le bras va lan-cer le ton-ner-re
 du roi le bras va lan-cer le ton-ner-re
 du roi le bras va lan-cer le ton-ner-re
 du roi le bras va lan-cer le ton-ner-re

ah fais gron-
 sur eux fon-
 moi me choi-
 le ter le
 trem-ble sur
 ah fais gron-
 sur nous fon-
 sur nous fon-
 sur nous fon-
 sur eux fon-
 sur eux fon-

Vivace. FF

der sur son front le ton-ner-re de ma-mai-

dront tous les maux de la guer-re tout va-ser-

sir pour ser-vir sa co-lè-re

ten les bour-reaux et la guer-re tout va-ser-

toi va ton-ner sa co-le-re peu-ple-re belle

der sur son front le ton-ner-re de ma-mai-tres-se he-

dront tous les maux de la guer-re

dront tous les maux de la guer-re

dront tous les maux de la guer-re rien ne-pour-ra de-sar-

dront tous les maux de la guer-re

dront tous les maux de la guer-re rien ne-pour-ra de-sar-

tresse hé las vois la mi se re vois la mi
 vir en cor à sa co lè re à sa co
 ah prends pi tié mon Dieu de ma mi se re
 vir en cor à ma co lè re à ma co
 nous plus de guer re peu ple re bel
 las hé las vois la mi se
 ah ah
 mer sa co lè re sa co lè
 ah ah
 mer sa co lè re sa co lè

se-re prend spi-tié de son sort

le-re prend spi-tié est ton sort

plein de froi pour ton sort

le-re dans mes mains est ton sort

le dans nos mains est ton sort

re prend spi-tié est ton sort

ah c'est le sort du vain-cu

ah c'est le sort du vain-cu

re c'est le sort du vain-cu

re c'est le sort du vain-cu

re c'est le sort du vain-cu

prends pi-tié de son sort veux

dans ses mains est ton sort à

ange ai-mé ah sur toi je

dans mes mains est ton sort à

dans mes mains est ton sort à

prends pi-tié de son sort veux

c'est le sort du vain-cu à

c'est le sort du vain-cu à

c'est le sort du vain-cu à

c'est le sort du vain-cu à

c'est le sort du vain-cu à

c'est le sort du vain-cu à

tu sa mort veux tu sa mort

toi la mort a toi la mort

vois la mort je vois la mort

toi la mort a toi la mort

toi la mort a toi la mort

tu sa mort veux tu sa mort

lui la mort a lui la mort

lui la mort a lui la mort

lui la mort a lui la mort

lui la mort a lui la mort

lui la mort a lui la mort

Sotto voce.

Musical score for the first system. It includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Flute, Clarinet, Bassoon, Trombone, Trumpet, and Percussion). The lyrics are:

à toi les lar - mes su - bir la loi des
 vois nos a - lar - mes d'un peu - ple voir les

Musical score for the second system. It continues the vocal and instrumental parts from the first system. The lyrics are:

ra - ce mau - di - te de qui l'or - gueil m'ir - ri - te
 chère Ma -
 ar - mes à toi les lar - mes
 lar - mes vois nos a - lar - mes

[illegible]

ra - ce mau - di - te sur toi Ma - ri - e va fon -
 bir la loi des ar - mes sur toi la mort à toi
 lar - mes vois nos a - lar - mes vois nos lar -
 lar - mes crai - gnons crai - gnons leurs ar - mes crai - gnons crai - gnons
 lar - mes crai - gnons la mort crai - gnons hé - las
 lar - mes crai - guez crai - guez nos ar - mes crai - guez crai - guez
 lar - mes crai - guez nos ar - mes mer crai - guez

vois la mort la mort la

te la mort la mort la

dre la mort je vois la mort je vois la

la mort à toi la mort à toi la mort

la mort à toi à toi la mort à toi la mort la mort

més hé las pour nous la mort hé las pour nous la mort

mons la mort la mort la mort la mort la mort la

la mort la mort la mort la mort la

la mort la mort la mort la mort la

la mort la mort la mort la mort la

Soli

18

musical score with lyrics in French. The lyrics include: "mort la mort je vois la mort", "hélas pour nous la mort", "Dieu pour nous", "craignons", "craignez".

la mort prends pi-tié de son sort
 la mort dans ses mains est ton sort
 la mort pleindé-froi pour toi
 la mort dans mes mains est ton sort
 la mort dans nos mains est ton sort
 la mort prends pi-tié de son sort
 la mort en vain, eu c'est le
 la mort en vain, eu c'est le
 la mort en vain, eu c'est le
 la mort en vain, eu c'est le
 la mort en vain, eu c'est le
 la mort en vain, eu c'est le

prends pi-tié de son sort
 dans ses mains est ton sort
 sort ange ai-mé ah sur toi
 dans mes mains est ton sort
 dans nos mains est ton sort
 prends pi-tié de son sort
 sort du vain eu c'est le sort
 sort du vain eu c'est le sort
 sort du vain eu c'est le sort
 sort du vain eu c'est le sort
 sort du vain eu c'est le sort

veux tu sa mort
a toi la mort
je vois la mort
a toi la mort
a toi la mort
pour nous la mort
lui la mort
a lui la mort
a lui la mort
a lui la mort
a lui la mort

Sotto voce.

Musical score for the first system. It includes a vocal line (Soprano/Alto) and a piano accompaniment. The lyrics are:

à toi les lar mes su bir la loi des

vois nos a lar mes d'un peu ple vois les

p Sotto voce.

Musical score for the second system. It includes a vocal line (Soprano/Alto) and a piano accompaniment. The lyrics are:

pau vre Ma ri

ra ce mau di te de qui l'or gueil mir ri te

chè re Ma ri

ra ce mau di te de qui l'or gueil mir ri te

ar mes à toi les lar mes

lar mes vois nos a lar mes

Handwritten musical score for a large ensemble, featuring multiple staves with notes, rests, and lyrics. The score includes various musical notations such as clefs, time signatures, and dynamic markings like *pp* and *Cres.*. The lyrics are written in French and include phrases like "je tremble pour ta vie", "ce maudite", "à toi les larmes", "vois nos larmes d'un peu ple vois les", "nous les", "vous les", and "vois les". The score is organized into measures, with some measures containing multiple notes and others containing rests. The overall layout is typical of a musical manuscript from the 19th or 20th century.

Musical score for a vocal and instrumental ensemble. The score consists of 18 staves. The first 10 staves are for instruments (flutes, oboes, violins, violas, cellos, and double basses). The last 8 staves are for voices (soprano, alto, tenor, and bass). The music is in 2/4 time and G major. The lyrics are in French and describe a scene of fear and despair.

Lyrics:
 ra - ce mau - di - te - ra - ce mau - di - te a toi
 bir la loi des ar - mes sur toi la mort a toi
 lar - mes vois nos a - lar - mes vois nos lar -
 nous les lar - mes crai - gnons hé - las crai -
 lar - mes crai - gnons crai - gnons leurs ar - mes crai - gnons crai - gnons
 lar - mes crai - gnons la mort crai - gnons hé - las
 lar - mes crai - gnez crai - gnez nos ar - mes crai - gnez crai - gnez
 lar - mes crai - gnez nos ar - mes crai - gnez

vois la mort
te la mort
dre la mort
la mort
la mort pour toi les larmes pour toi la mort
mes ah pour nous les larmes pour nous la mort
nous la mort à nous la mort
la mort à nous la mort
la mort à nous la mort
la mort à vous la mort
la mort à vous la mort

Sur toi je
A toi je
Sur toi je
lar mes à toi la

Tutti.
 Tutti.
 Tutti.
 Col Tromb.
 la mort je vois la mort sur toi Ma ri - e
 la mort a toi la mort ra - ce mau - dite à toi
 la mort je vois la mort sur toi Ma ri - e
 mort ou la mort et les lar - mes à toi la mort ra - ce mau - dite à toi
 oui pour toi les larmes pour toi la mort ra - ce mau - di - te
 ah pour nous les larmes pour nous la mort sur nous la mort pour nous
 à nous la mort à nous la mort à nous la mort à nous
 à nous la mort à nous la mort à nous la mort à nous
 à nous la mort à nous la mort à vous la mort à vous
 à vous la mort à vous la mort à vous la mort à vous

This page contains a musical score for a choir, likely a Requiem. The lyrics are in French and are repeated across several parts of the choir. The lyrics are:

la mort
 a toi
 pour nous
 a vous

The score is written for multiple voices (Soprano, Alto, Tenor, Bass) and includes piano accompaniment. The lyrics are repeated in various parts of the choir, with some parts having additional lyrics like 'vois', 'mort', 'pour', and 'vous'.

Solo.
 Solo.
 Solo.
 Cres.
 Cres.
 Tutti.
 Tutti.
 Tutti.
 Col. Trombe.
 Sur toi je vois la mort
 A toi la mort
 Sur toi je vois la mort
 la mort à toi les lar mes à toi la mort ou la mort et les
 toi les larmes pour toi la mort Oui pour toi les
 nous les larmes pour nous la mort Ah pour nous les
 à nous à nous la mort
 à nous à nous la mort
 à nous à nous la mort
 à vous à vous la mort
 à vous à vous la mort

Handwritten musical score with multiple staves. The score includes vocal parts with lyrics in French and instrumental parts. The lyrics are:

je vois la mort sur toi Ma ri e je vois
à toi la mort ra ce mau dite à toi la mort
je vois la mort sur toi Ma ri e je vois
lar mes à toi la mort ra ce mau dite à toi la mort
larmes pour toi la mort ra ce mau di te la mort
larmes pour nous la mort sur nous la mort pour nous la mort
à nous la mort à nous la mort à nous la mort
à nous la mort à nous la mort à nous la mort
à nous la mort à nous la mort à nous la mort
à vous la mort à vous la mort à vous la mort
à vous la mort à vous la mort à vous la mort

A musical score for a vocal ensemble, likely a choir or opera. The score is written on 18 staves. The first 10 staves are for instrumental accompaniment (piano and strings). The last 8 staves are for vocal parts (Soprano, Alto, Tenor, and Bass). The lyrics are in French and are written below the vocal staves. The music is in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings (ff, f, p). The lyrics are:
la mort la mort la mort la mort la mort la mort la mort la mort la mort la mort
a toi a toi a toi a toi a toi a toi a toi a toi a toi a toi
pour toi pour nous pour nous pour nous pour nous pour nous pour nous pour nous pour nous pour nous
a nous a nous a nous a nous a nous a nous a nous a nous a nous a nous
a vous a vous a vous a vous a vous a vous a vous a vous a vous a vous

Piu mosso.

la mort je vois la mort
la mort a toi la mort
la mort sur toi la mort
la mort sur nous la mort
la mort a nous la mort
la mort a vous la mort

Piu mosso.

la mort la mort la mort sur toi
la mort la mort la mort sur toi
la mort la mort la mort sur toi
la mort la mort la mort sur toi
la mort la mort la mort sur toi
la mort la mort la mort sur toi
la mort la mort la mort sur nous
la mort la mort la mort sur nous
la mort la mort la mort sur nous
la mort la mort la mort sur nous
la mort la mort la mort sur vous

sur toi Ma ri e je vois la mort je vois je
 sur toi la mort sur toi sur toi la mort je je
 sur toi Ma ri e je vois la mort je vois je
 sur toi la mort sur toi sur toi la mort sur
 sur toi la mort sur toi sur toi la mort sur
 sur nous la mort sur nous sur nous la mort sur
 sur nous la mort sur nous sur nous la mort sur
 sur nous la mort sur nous sur nous la mort sur
 sur nous la mort sur nous sur nous la mort sur
 sur vous la mort sur vous sur vous la mort sur
 sur vous la mort sur vous sur vous la mort sur

vois la mort je vois la mort je vois la mort.
toi la mort sur toi la mort sur toi la mort.
vois la mort je vois la mort je vois la mort.
toi la mort sur toi la mort sur toi la mort.
toi la mort sur toi la mort sur toi la mort.
nous la mort sur nous la mort sur nous la mort.
nous la mort sur nous la mort sur nous la mort.
nous la mort sur nous la mort sur nous la mort.
vous la mort sur vous la mort sur vous la mort.
vous la mort sur vous la mort sur vous la mort.

Cres. Cres. Cres. Cres.

Tutti

Handwritten musical score for orchestra and voices, page 271. The score is written on 18 staves. The first six staves are for the upper strings (Violins I, Violins II, Violas, and Cellos/Double Basses). The next six staves are for the woodwinds (Flutes, Oboes, and Clarinets). The next six staves are for the brass (Trumpets, Trombones, and Tuba/Euphonium). The final two staves are for the voices (Soprano and Bass). The score includes a 'Tutti' section with a crescendo and a 'Col Tromb.' section with a double bar line. The music is in 2/4 time and G major. The page number '271' is written in the top right corner.

This page contains a complex musical score with 20 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are arranged in a vertical column, with the first staff at the top and the last staff at the bottom. The notation is dense and covers the entire page.

Key features of the notation include:

- Notes and rests of various durations.
- Dynamic markings such as *f* (forte) and *ff* (fortissimo).
- Rehearsal marks indicated by double hash symbols (*ff*).
- Staff markings including clefs and key signatures.

The page is numbered 272 in the top left corner.

A handwritten musical score on aged, yellowed paper. The score is organized into systems of staves. The top system consists of 11 staves, with the first four staves containing dense musical notation including treble and bass clefs, key signatures, and various note values. The fifth staff in this system contains a series of double bar lines. Below this, there are several more staves, some of which are empty or contain sparse notation. The bottom of the page features a series of staves with vertical lines, possibly indicating a continuation or a specific section of the score. The paper shows signs of age, including discoloration and some staining.

ACTE II.

N° 9.

ENTR'ACTE ET SCÈNE.

Andante. (♩ = 56)

Violons.

Alto.

G^{de} Flûte.P^{re} Flûte.

Cor anglais.

Hautbois.

Clarinettes
en si b.

Corns en MI b.

Corns en UT.

Bassons.

Timbales voilées
en FA UT.

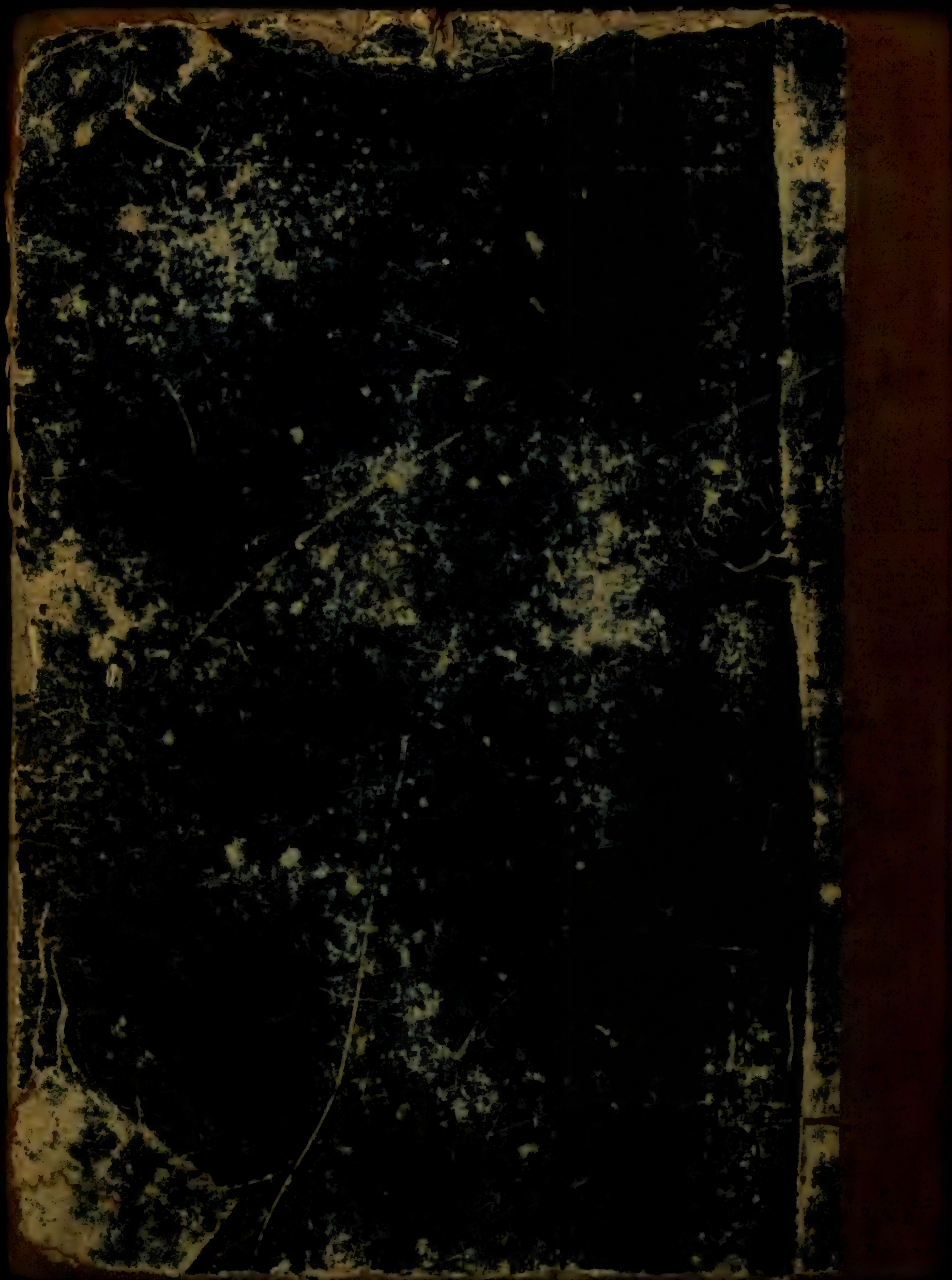
Harpes.

Violoncelle.

Contre-Basse.

Andante.

E. T. et C^{ie} 2015.



Partition.

Robert Bruce.

2^e & 3^e Acles.

Robert Bruce,

Chœur en 3. Actes

Paroles

Libretto

M. M. Hippolyte Roger et Gustave Vaaz,

Musique

Opéra

J. Rossini

Actes 1^{er} & 2^{es} Actes.

Andante

Acte 9.

(1^{re}.) Entr'acte et Scène.

Andante (♩ = 56)

The musical score is written on 15 staves, each with a label on the left. The instruments and parts are: Violons (Violins), Alto (Alto), Flûte (Flute), Flûte (Flute), Cor Anglais (English Horn), Hautbois (Oboe), Clarinettes en si b (Clarinet in B-flat), Cor en ut (Horn in C), Cor en ut (Horn in C), Bassons (Bassoons), Cymballes en ut fa (Cymbals in C and F), Harpes (Harp), Flûtes (Flutes), and Contre Basses (Double Basses). The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked 'Andante' at the top and bottom. The key signature is B-flat major (two flats). The score is divided into two sections: 'Entr'acte' and 'Scène'. The 'Entr'acte' section is marked with 'p' (piano) and 'pp' (pianissimo). The 'Scène' section is marked with 'p' (piano) and 'pp' (pianissimo). The score is written in a cursive hand.

Violons

Alto

Flûte

Flûte

Cor Anglais

Hautbois

Clarinettes en si b

Cor en ut

Cor en ut

Bassons

Cymballes en ut fa

Harpes

Flûtes

Contre Basses

Andante

pizz

Suite No. 1 in D major, Op. 9

Cor anglais.

p

rf

Harpes.

p

Cors en Mi b.

p

rf

First system of musical notation for 'La Toile'. It consists of six staves. The first three staves are for woodwinds: Flute (F), Oboe (Bb), and Clarinet in Bb. The last three staves are for brass: English Horn (Cor anglais), Horn (C), and Trombone (Bb). The music is in 2/4 time and Bb major. The English Horn part is marked with 'Cor anglais.' and 'Cres.' (crescendo). The Horn part is marked with 'Cres.' and 'rF' (ritardando forte). The Trombone part is marked with 'rF' and 'P' (piano). The system ends with a repeat sign.

Second system of musical notation for 'La Toile'. It consists of six staves, continuing the instrumentation from the first system. The music continues in 2/4 time and Bb major. The English Horn part is marked with 'rF' and 'pp' (pianissimo). The Horn part is marked with 'rF' and 'pp'. The Trombone part is marked with 'rF' and 'pp'. The system ends with a repeat sign.

Récit. Andante.

Violons.

Altos.

Hautbois.

Bassons.

DOUGLAS.

Violoncelle.

Contre-Basse.

Le Roi sommeille al- lons lui chercher des vengeurs

Récit.

Hautb.

je vais de no- tre cause armer les dé- fen- seurs Marie en mon ab-

Récit.

Andante.

Flute
Oboe
Bassoon
Bass

DOUGLAS.
-seur je te lais-se le soin de veiller sur le Roi tu pleu-res et c'est

Flute
Oboe
Bassoon
Bass

moi qui cause la souffrance mais il le faut veux-tu donner ta main à l'ingrat qui combat pour le Roi d'Angle-

Flute
Oboe
Bassoon
Bass

-ter-re à celui qui de-main peut verser le sang de ton pé-re

N^o 10.

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AIR.

Andante. (♩. = 60)

Violons.

Altos.

Flûtes.

Hautbois.

Clarinettes
en si b.

Cors en mi b.

Trompettes
en ut.

Bassons.

Trombones.

DOUGLAS.

Violoncelle.

Contre-Basse

The musical score is written for a full orchestra. It consists of 12 staves, each corresponding to a different instrument or section. The key signature is one flat (B-flat), and the time signature is 12/8. The tempo is marked 'Andante' with a note value of 60 beats per minute. The score is divided into three measures. The first measure starts with a fortissimo (ff) dynamic. The second measure starts with a piano (p) dynamic. The third measure returns to fortissimo (ff). The instruments are listed on the left side of the staves: Violons, Altos, Flûtes, Hautbois, Clarinettes en si b., Cors en mi b., Trompettes en ut, Bassons, Trombones, DOUGLAS, Violoncelle, and Contre-Basse. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Fl. *p* *dol.*

Hautb. *p*

Clar. *p*

Cors. *p*

Bous. *p*

Tromb. *p*

DOUGLAS

dol.

Queton

V. et C.B.

à - me si noble et si bon - ne fil - le chère, à ton pé - re par - don - - ne l'honneur

par - le en mai - tre or - don - ne sache ô ma fille en ton cœur effacer la dou-

F *cresc.*

F *cresc.*

F Hautb:

F Clar:

F Cors en Mi b.

F B^{ous}:

F Tromb:

F leur

aux com - bats quand son Roi - le rap - pel - le tout sol-

F *cresc.*

E. T. et C^{ie} 201.

Clar:

B^{ous}:

glas au devoir fi- dèle en partant puisse au moins a- vant Dieu bé- nir au com-

bat mon pays me rap- pel- le ton pé- re de- main- oui demain loin de toi peut mou-

Flute (F) Piccolo (P)

Clarinet (F) Horns (F) Trombones (F)

Basses (F)

Cor.

Tromp.

B^{ms}

Tromb.

rir que ton à me si noble et si bon ne fil le chère à tonpè re par.

C^{ms} la C. B.

don ne l'honneur par le en maître or don ne sache ô ma fille en ton cœur étouffer la dou.

Fl:

Hautb:

Clar:

Cors:

Tromp:

B^{as}:

Tromb:

leur ô ma fil le ma fil le si chère accomplis le seul vœu de ton père il pourrat être

Handwritten musical score on page 287. The score consists of multiple staves. The top staves contain complex musical notation, including treble and bass clefs, key signatures (one flat), and various rhythmic values. The bottom staves feature a vocal line with the lyrics: "nir lais - se moi laissemoi te bé - nir." Below the lyrics, there are several staves with double bar lines, indicating a section of the score that is not fully written out or is a placeholder. The page is numbered 287 in the top right corner.

Violons.

Alto.

MARIE.

Violoncelle.

Contre-Basse

Ô noble père oui de l'hon.

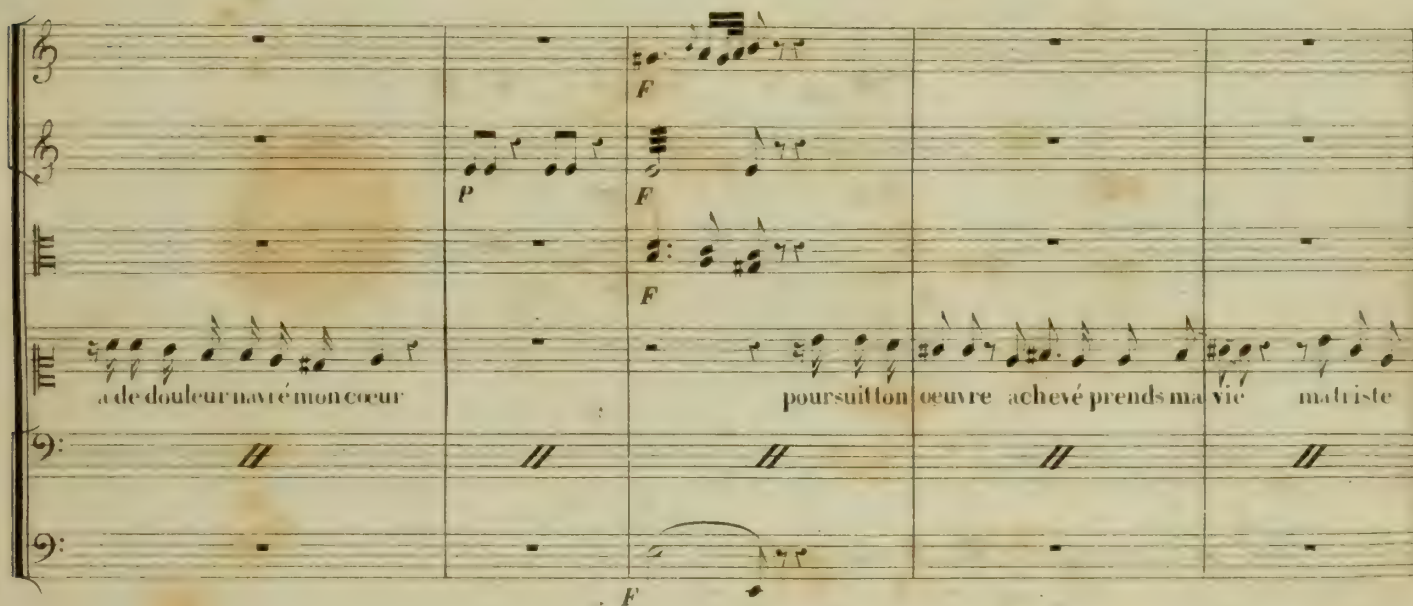
neuf c'est le langage

lui-même il pleure en parlant de courage

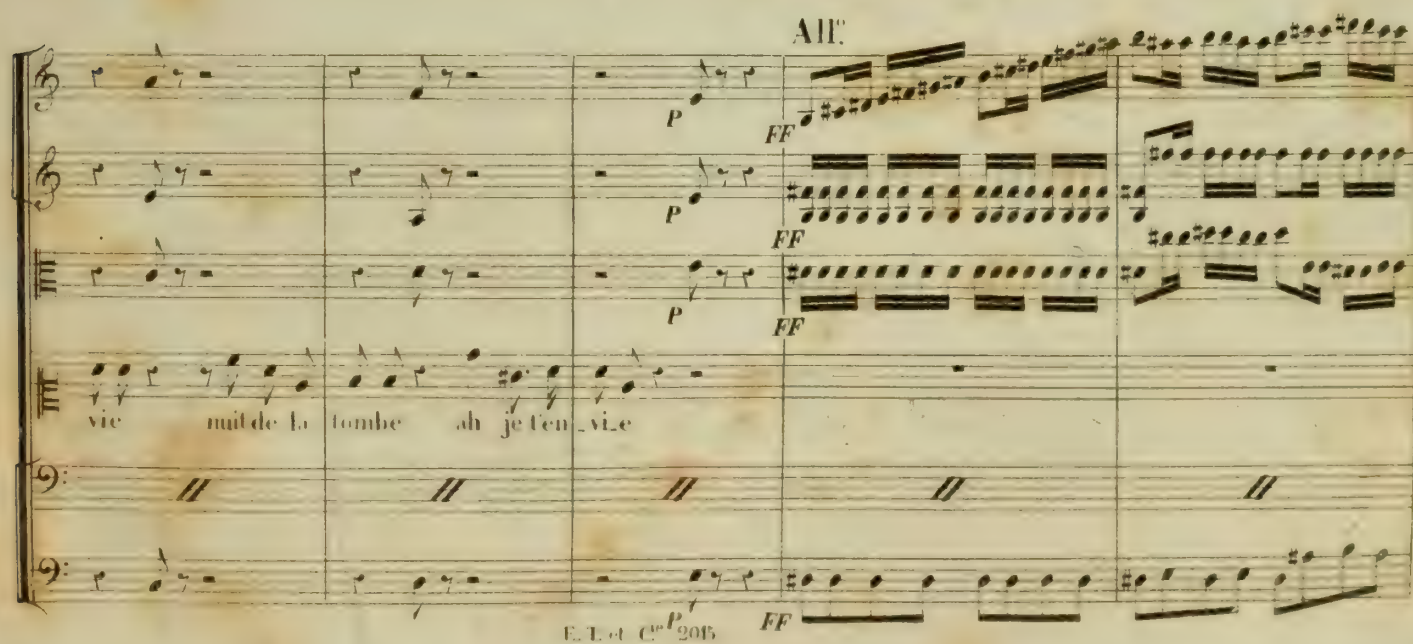
que



First system of the musical score. It features five staves. The vocal line (fourth staff) contains the lyrics: "faire mon Dieu que faire fuir mon a-mant tromper mon père ta rage guerre impie". The piano accompaniment includes dynamic markings *F* (forte) and *FF* (fortissimo). A double bar line with repeat dots is used in the piano part.



Second system of the musical score. The vocal line continues with the lyrics: "a de douleur navré mon cœur poursuit ton oeuvre achevé prends ma vie maltriste". The piano accompaniment includes dynamic markings *F* and *FF*. A double bar line with repeat dots is used in the piano part.



Third system of the musical score, marked "Allé" (Allegro). The vocal line contains the lyrics: "vie nuit de la tombe ah je t'en vie". The piano accompaniment features a more active texture with dynamic markings *P* (piano) and *FF*. A double bar line with repeat dots is used in the piano part.

à piacer.

cœur aux pleurs que je dé.vô.re se mè.le enco.re

à piacer.

en Sol majeur, une tierce mineure plus haut, jusqu'à page 347

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N^o 11.

CAVATINE.

Andantino. (♩ = 80)

Violons.

Altos.

Flûte.

Petite Flûte.

Hautbois.

Clarinettes
en LA.

Cors en MI b.

Bassons.

MARIE.

Violoncelle.

Contre-Basse.

Violons.

Altos.

Flûte.

Petite Flûte.

Hautbois.

Clarinettes
en LA.

Cors en MI b.

Bassons.

MARIE.

Violoncelle.

Contre-Basse.

Col canto.

Hautb.

Clar.

Cors.

B^{ass}

arco.

Viens saint a - mour pre miè - - - re

Col canto. *pp*

flam - - - me pre miè - - - re flam - - - me brûle ense. cret bru leen se. cret mon

Flute (F) parts: Measures 1-4, starting with a forte (F) dynamic in measure 1 and a piano (P) dynamic in measure 3.

Clarinet (Clar.) part: Measures 1-4, starting with a forte (F) dynamic in measure 1 and a piano (P) dynamic in measure 3. A melodic line is marked 'dol.' (dolente) in measure 3.

Bassoon (Bons) part: Measures 1-4, starting with a forte (F) dynamic in measure 1 and a piano (P) dynamic in measure 3.

Voice part: Measures 1-4, with lyrics: "â me ô mon Arthur je t'aime".

Flute (F) parts: Measures 5-8, continuing the melodic lines.

Clarinet (Clar.) part: Measures 5-8, continuing the melodic lines.

Bassoon (Bons) part: Measures 5-8, continuing the melodic lines.

Voice part: Measures 5-8, with lyrics: "à toi mon cœur ma vie s'il faut ô cher i-do-le".

que mon amour s'im - mo - - - le mon â - me vers toi vers toi s'en vo - - le et te sui -

va et te suivra tou - jours vers toi mon i - do - le et te sui -

- vra et te suivra tou - jours de ton a -

mi - - - e ô chère i - do - - - le de ton a - mi - - - e l'âme sen -

vo - le vers toi tou - jours tou - jours de ton a - mi - e l'âme s'en -

Symphonie en quatre parties

Fl. Fl. Pic. Fl. Hautb. Cl. Fag. Bass. Violoncelle

Soprano

vo - le vers toi tou - jours ah! tou - jours.

15

Allegro. (♩=120) pizz:

Violins I and II, Flute, Oboe, Clarinet, Bassoon, and Cello/Double Bass. The first five staves are marked 'pizz:' (pizzicato). The sixth staff, for Cello/Double Bass, is marked 'P' (piano).

Violins I and II, Flute, Oboe, Clarinet, Bassoon, and Cello/Double Bass. The first six staves are marked 'FF' (fortissimo) and 'arco.' (arco). The seventh staff, for Cello/Double Bass, is marked 'P' (piano) and 'pizz:' (pizzicato). The eighth staff, for Marie, is marked 'FF' (fortissimo) and 'arco.' (arco). The lyrics 'Dans la tris-tes-se et les a-larmes même à son père cacher ses' are written below the eighth staff.

E. T. et Cie 2015. P pizz:

lar mes pauvre Ma-ri-e voilà ta vie si tôt flé-trie par les re-grets à ma souf-

Fl:
Hautb:
Cl:
C:
fran- - - cenon plus de trè- - - ve si Dieu m'en le - - - ve mon bien ai- mé non

Fl.
Hautb.
Cl.
B.

pleurs en si - len - ce cœur sans dé - fen - se à l'es - pé - rance si tôt fer -

arco.
P.
arco.
P.
P.
P.
P.
P.
P.
P.

me si - tôt fer - me sans regrets je

bon

Fl.
Hautb.
Cl.
Cs.
B.
puis quit-ter la terre

fa-tal honneur au prix de mon bon

pizz: *P*

pizz: *P*

pizz: *P*

tes - se et les a - larmes même à son pè - re ca - cher ses lar - mes pauvre Ma -

pizz: *P*

ri - e voi - là ta vi - e si - tôt flé - tri - e par les re - grets à ma souf -

Hautb:

(1.)

fran - ce non plus de trè - ve si Dieu m'en lè - ve mon bien ai - mé non

Fl:

Hautb:

Cl:

pleure en si - len - ce cœur sans dé - fen - se à l'espé -

Colla parte.

arco. ~~divise.~~

arco.

arco.

Fl:

Hautb:

Cl:

C:

B:

rance si tôt fer - mé si - tôt fer - mé pleure en si -

Colla parte.

Longue pour le second

Handwritten signature and triangle symbol

[illegible]

Fl.
Pc.
Hautb.
Cl.
Fg.
Bss.

à l'es-pe- ran- ce si tôt fer

This page of a musical score is for a choir and orchestra. The choir part, consisting of eight staves (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2, Bass 3, Bass 4), is written in a key signature of one sharp (F#) and 4/4 time. The lyrics for the choir are "Unis" and "P" (piano). The orchestra part includes a piano (P) and a cello/contrabass (C) with lyrics "mé." and "oui à l'espe-". The score is in 4/4 time and features a key signature of one sharp (F#).

bon *bon*

ran - ce si tôt fer - mé pleure en si - lence ton bien ai - mé ton bien ai -

F FF P FF P rF P rF P rF P rF P rF P rFP

- mé pleure en si - lence ton bien ai - mé.

Allegro.

Violons.

Alto.

NELLY.

MARIE.

ARTHUR.

Violoncelle et
Contre-Basses.

Récit.

pp

pp

pp

NELLY.

MARIE.

Les Anglais Ils cernent le château ah comment échapper a

Vclle Récit. Ciel

C-B.

pp

pizz.

pizz.

pizz.

arco.

F

arco.

F

arco.

F

ce pé-ri-l nouveau

Si-lence et reprenez coura-ge il a dé-jà ga-gné l'autre riva-ge

Mais mon Pè-re

Vclle et C-B.

F

P

Andante mosso.

pizz.

Recit.

pizz.

arco.

Le Roi peine de mort pour qui veut le sous-

Merci mon Dieu mais le Roi

arco.

C-B

pp

pp

pp

pp

J'ai - re au sort que lui ré - serve Edouard d'Angle - ter - re per - son - ne n'o - se - rait Viens

L'Éclaircie

(Jeannot)

Arthur viens je fo-se-rai moi trop tard Ar-thur

Mlle.

E. T. et Cie 2045.

Andante.

pp
Arthur
- ri - e , a - vec co - lè - re pour - quoi me regarder ain - si s'il n'eut fal - lu sau -

V. II^e et C. B.
pp

Marie
Se peut-il?
ver les jours de votre père vous ne me verriez pas i - ci Oui Douglas saura comment se

Allegro.
Récit.
FF
FF
FF
Vers lui
ven - ge ce - lui qu'il outragea - conduisez-moi vers lui Vers lui Vous hé - si -

FF

pp Marie.

Ce généreux ap-pui Dans son er-reur é-tran-ge peut é-tre par-fier.

Arthur.

tez - Craignez-vous un re-fus

pp

Seule avec lord Douglas quittez donc ce Do-mai-ne je ne le verrai pas la bar-que qui m'a-

F

Arthur

mène à l'autre bord du lac l'au-ra bien-tôt por-té moi d'un au-tre cô-té de Morton qui me

P

pp cres - - - cen - - - do.

pp cres - - - cen - - - do.

pp cres - - - cen - - - do.

Soyez bé-ni Et quand j'aurai sa- vé grace à vous ce pros-

suit je contiendrai la hai-ne Ma-ri - e

pp cres - - - cen - - - do.

F p

F p

F p

crit dont la vie est si chère instruit par moi mon père saura ce que pour nous Sir Arthur a bra

F p

All.^o moderato.

Violons.

Alto.

SELY.

MARIE.

BRUCE.

Violoncelle et Contre-Basses

p

p

p

Ce moyen de sa- lut qu'il vous donne lui

-vé

pAll.^o moderato.

Nelly.
mê - me
Marie.
Nel - ly
veille au de - hors
Le pé - ril est ex

trê - me
Bruce
Ve - nez Sire ap - pre - nez
Sui - vez
Je sais tout

Marie
- moi, Velle
trompant ce - lui que
C-B.
j'ai - me je sau - ve - rai le
Roi.
FF
FF
FF
FF

N^o 12.

DUO.

All.^o animato. (♩ = 92)

Violons.

Alto.

Flûtes.

Hautbois.

Clarinettes,
en si b.

Corns en mi b.

Trompettes
en la b.

Bassons.

Trombones.

Timballes
en la b.

MARIE.

BRUCE.

Violoncelle.

Contre-Basses.

Violons. *F* *FF* *FF* *FF* *PP*

Alto. *F* *FF* *FF* *FF* *PP*

Flûtes. *F* *FF* *FF* *FF*

Hautbois. *F* *FF* *FF* *FF*

Clarinettes, en si b. *F* *FF* *FF* *FF*

Corns en mi b. *F* *FF* *FF* *FF*

Trompettes en la b. *F* *FF* *FF* *FF*

Bassons. *F* *FF* *FF* *FF*

Trombones. *F* *FF* *FF* *FF*

Timballes en la b. *F* *FF* *FF* *FF*

MARIE.

BRUCE. Loy - a - le fa - mil - le loy - a - le fa -

Violoncelle. *F* *FF* *FF* *FF* *PP*

Contre-Basses. *F* *FF* *FF* *FF* *PP*

E. T. el. C. 2045.

Hautb.

Cl.

B \flat

Bruce.

Velle et C.B.

mil-le sois fier de ta fil-le ah oui sois fier de ta fil-le Dou-glas c'est ta fa-mil-le dont

solo.

sotto voce.

P

solo.

P

Fl.

Hautb.

Cl.

C \sharp

B \flat

Tromb.

Velle et C.B.

le puissant se-cours sau-va deux fois mes jours loy-a-le fa-mille sois fier de ta

crese.

mf

crese.

mf

crese.

mf

crese.

mf

crese.

mf

FF

FF

FF

crese.

mf

Musical score for the first system. It includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The piano part is marked *pp*. The vocal parts are marked *pp*. The lyrics are: "Marie. Ah Si-re par grâce par-tez l'heu-re passe fuy-ez ah par grâce la mort qui vous me-".

Musical score for the second system. It includes instrumental parts (Flute, Hautbois, Clarinette, Basson, Trombe) and vocal parts. The key signature is B-flat major (two flats). The time signature is 4/4. The instrumental parts are marked *p* and *f*. The vocal parts are marked *f*. The lyrics are: "na-ce d'ef-froi mon sang se gla-ce les instants sont comptés par-tez hé-las — par-tez ah".

316

Fl.
Hautb.
Cl.
C.
B.
Bb.

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

mf
mf
mf
mf
mf
mf

p
p
p
p
p
p

Solo.
Solo.
Solo.

dolce.
dolce.
dolce.

si re par grace par grace par - tez ah pour mon père pour mon père pour moi pour vous même par - tez bientôt

cresc.
mf
p

allige lepage 324

Fl. *p*...

Cl. *P* Solo.

Tromb.

B. *p*

mort. Pour vo-tre cau-se que le moi-qui en par-tant j'ex-po-se vos jours

Fl. *cresc.*

Hornb.

Cl. *cresc.*

Bs. *cresc.*

Tromp. *P*

B. *P*

Tromb. *P*

Timb.

Ciel en dis-po-se ah ve-nez pour vous sau-ver je sau-rai tout bra-ver ah! je El-le veut tout bra-ver ah que seul je m'ex-po-se

cresc. *F* *FF*

crain- te ou l'au- da- ce m'e- xalte et m'en flamme je dois sau- ver i -

la fa- veur que de toi je re- cla- me mon Dieu bé- nis bé -

- ci v'os jours que Dieu que Dieu me prè- te se- cours par -

- nis la main bé- nis la main qui sau- ve mes jours

E. T. et Cie 2045.

pp

Solo. *pp*

Hautb.

B^{ss}

Fl.

tez letens pres - se

Robert fuir sans ces - se fu nes - te de tres - se

prenez ce man.

mf *cresc.*

F

Solo

cresc.

Hautb.

Fl.

C^l

Tromp.

B^{ss}

Tromb.

Timb.

mf

teau vous pouvez fuir en co-re ah crai gnez ces sol dats quils ne vous trouvent pas ah je

o mon Dieu je l'im plo-re que je meu-re en sol dats que je meu-re en sol dat oui

dois fai-ble femme veil-lés sur vos jours oui ce-but qui m'en flamme ban-nit tout effroi de mon
a Dieu no-ble femme au fond de mon â-me se- grave à ja-mais ton se-

â-me non plus de crainte moi faible femme je dois sau-ver i-ci sauver vos jours non plus de
-cours oui pour la vi-e ô no-ble fem-me re-connaiss-san-ce pour ton se-cours c'est

Fl.
Hautb.
Cl.
C.
B^{ss}

crain-te oui l'au da - ce mè - xal - te et mien flam - me je dois sau - ver je dois sau -

la fa - - - veur que de toi je re - cla - me mon Dieu bé - nie la main qui

dol.
Solo.
dol.

Più mosso.

Fl.
Hautb.
Cl.
C.
B^{ss}

- ver i - ci vos jours je dois sau - ver i - ci vos jours ah oui je dois sau - ver vos

va sau - ver nos jours la main qui va sau - ver mes jours mon Dieu bé - nis la main qui

Più mosso.

Handwritten musical score for a hymn, featuring multiple staves with notes and lyrics in French. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are:

jourssauver i - ci sauver vos jours ah oui je dois sauver vos jourssauver i - ci sauver vos jourssauver vos jourssauver vos
 va sau-ver mes jours mon Dieu bénis la main qui va sau-ver oui sau-ver sau-ver mes jourssauver mes

The musical score is written on 15 staves. The first 10 staves contain instrumental notation, including treble and bass clefs, key signatures of two flats, and various rhythmic values. The 11th staff begins with a large 'F' time signature and contains the lyrics 'jours sau ver vos jours.' The 12th staff continues the lyrics 'jours sau ver mes jours.' The 13th staff has the word 'Ar.' at the end. The 14th and 15th staves continue the musical notation.

jours sau ver vos jours.

jours sau ver mes jours.

Ar.

All.^o vivace.

325

Violons.

Altó.

MARIE.

ARTHUR.

Violoncelle et
Contre Basses.

pizz.

plzz.

pizz.

plzz.

On m'a dit vrai

arco.

arco.

arco.

Quand je venais à vous pour sauver vo-tre

mesuré.

hé las que lui di-re

pè-re il n'était plus i-ci vous le sa-viez

Pour

Adagio.

pp

pp

pp

quoi m'en avoir fait mys-tè-re qui voulait on sau-ver vous ne répondez pas.

TRIO.

Andante. (♩ = 52)

Violons. *F* *pp*

Alto. *F* *pp*

Flûtes.

Hautbois.

Clarinettes en Si b.

Cors en Mi b.

Cors en Ut.

Trompettes en Mi b.

Trompettes en Ut.

Bassons.

Trombones.

Ophycléide.

Timbales UT SOL.

MARIE.

ARTHUR.

BRUCE.

Violoncelle.

Contre-basse.

Sort fûnes - te mon Dieu j'appel - le les dangers et la mort sur

Andante.

Cors.
 B^{re}

-cel - le je frissonne ah je chan - cel - le ah oui son regard me fait
 - vel - le son cri - me se de - ce - le dans sa pâ -
 - le la mort le mal - heur je l'entraîne en mon malheur en mon mal -

Cors. Ven. Mib. Solo
 B^{re} Solo

pour oh terreur oh terreur jour funes - te oh ter -
 - leur jour funes - te oh douleur oh douleur oui la mort est dans mon
 - heur oh douleur jour funes - te oh douleur je l'entraîne en mon mal -

reux son regard peint la fureur son re-gard peint la fu-reux hé-las son re-gard peint la fu-reux ô ter-
cœur dans mon cœur oui la mort est dans mon cœur ah oui la mort est dans mon cœur jour-funes-
-heur je l'entraîne en mon malheur oh dou-leur sur el-le tom-be mon mal-heur ô dou-

-reur ô terreur jour fines - te ô terreur son regard peint la fu-
 -te ô douleur ô douleur oui la mort est dans mon cœur dans mon
 -leur jour fines - te ô douleur je l'en-traine en mon mal -heur je l'en-traine en mon mal-

...reur son regard peint la fu-reur hé-las son re-gard peint la fu-reur hé-
cœur oui la mort est dans mon cœur ah oui la mort est dans mon cœur hé-las la mort
-heur ô dou-leur sur el-le tom-be mon mal-heur hé-las

[illegible]

Hautb:
 Bn:
 -per dans quel es-poir? pour accomplir un saint de-

Hautb:
 Cl:
 Bn:
 -voir un de-voir je de-vi-ne cet é-

Musical score for the first system, featuring vocal and instrumental staves. The lyrics are in French. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and dynamic markings.

Sotto voce.
 Sotto voce.
 Ah ah n'allez
 -poux qu'on vous des-ti-ne ce ri-val c'est lui

Musical score for the second system, continuing the vocal and instrumental parts. The lyrics are in French. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and dynamic markings.

pas
 tout le dit sa pré-sen-ce ton ef-froi ton si-len-ce et ces a-

Fl. *FF*
 Cl. *FF*
 Cors. *FF*
 Tromp. *FF*
 B. *FF*
 Tromb. *FF*
 Ophy. *FF*
 Timb. *FF*
 ma voix qui vous sup - pli - e doit ban - nir votre er -
 - dieux que j'ai sur - pris

reux ma voix qui vous sup- pli - e doit bannir votre er-reux doit ban-nir votre er-reux

je sens la ja-lou-si - e me dé_chi- rer le cœur le cœur oui le cœur

comment - san-ver ma vi - e et dé_tromper son cœur ah comment ah comment

Fl.
Cl.
B.
Tromb.
Op.
Suis moi

p *f* All^o vivace.

Fl.
Cl.
B.
Tromb.
Op.
j'au-rai ta vi - e ton sang ou le mien un seul ins -

Fl:

Oboe:

Cl:

Bassoon:

Horn:

Trumpet:

Trombone:

Tuba:

Timpani:

Vocal Soloist:

non je ne cou-te rien viens

-tant pour moi sa bien fai-san-ce

ou sa pré - sen - ce nar - rè - te plus mon bras je te frappe à ses

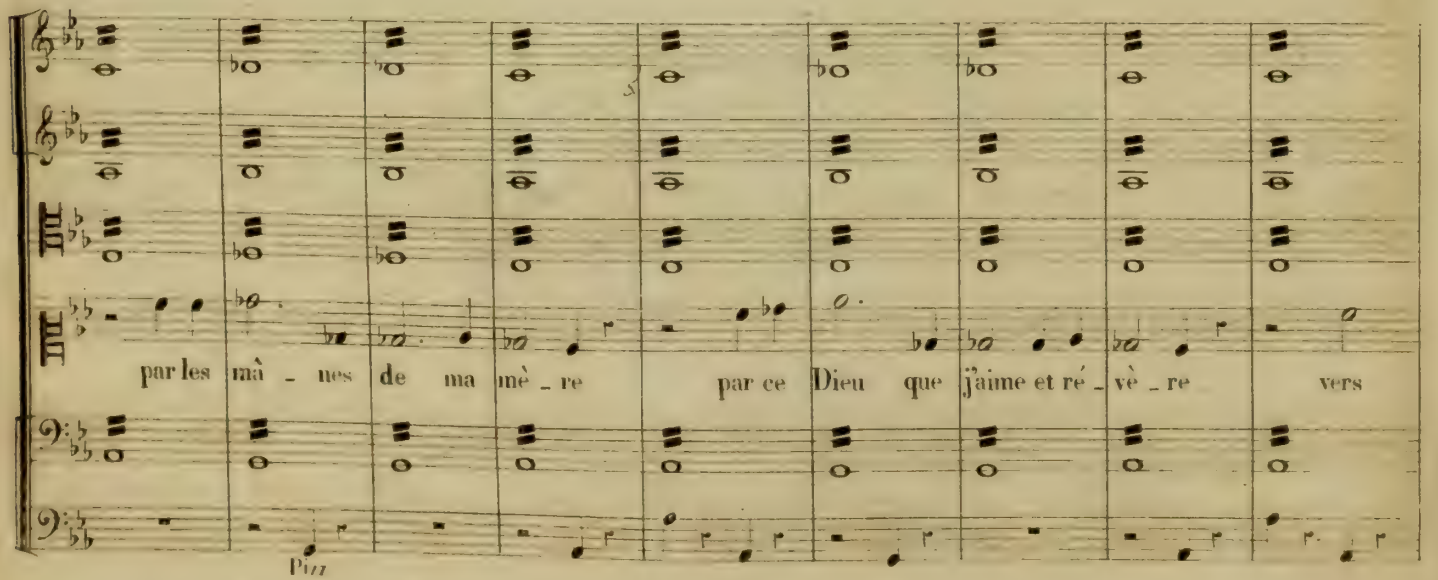
yeux je te frappe à ses yeux



First system of the musical score. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The key signature has two flats (B-flat and E-flat). The lyrics are: "Eh bien donc ne m'écoutez pas". Dynamic markings include *f* (forte) and *p* (piano) with crescendo and decrescendo hairpins.



Second system of the musical score. It continues with the same five staves. The lyrics are: "nô bé is sez qu'à la co lè re mais". Dynamic markings include *f*, *p*, *ff* (fortissimo), and *pp* (pianissimo) with hairpins. The system concludes with a *Fin* marking.



Third system of the musical score. It continues with the same five staves. The lyrics are: "par les mâ nes de ma mè re par ce Dieu que j'aime et ré vè re vers". The system concludes with a *Fin* marking.

Cres.
 II:
 Hautb:
 m f
 Cl:
 Cor.
 Tromp:
 B $^{\flat}$:
 Tromb:
 Oph \flat :
 Timb:
 lui si vous fai - tes un pas vous au - rez vou lu mon tré - pas
 Cres.
 Alce.
 Cres.
 F

Ciel vous aimez Eh bien vo - tre bon

Dynamics: *ff*, *pp*, *stacc.*, *pizz.*

_heur Ma - ri - e est au des - sus du mien si

ce ri - val qui tombe en ma puis - san - ce rem - place en vo - tre

Cl.
Corns en Mi b.
B♭

cœur là mi de votre en fan ce de la mort votre a

Solo *pp*

Cl.
Corns.
B♭

-mour sau ra le préser ver que dois-je

p

Fl: *a 2.*
 Hautb:
 Cl:
 Cors:
 Tromp:
 B^{ns}: *a 2.*
 Tromb:
 Ophv:
 Timb:
 Lesau ver
 fai - re di - tes un mot ah!
 No - ble cour
 FF

oh terreur

oh douleur

en fin de ton a -

no - ble cœur

se perdre ainsi pour

- mour ce mot contient l'a - veu
 moi plu - tôt mourir mon Dieu

il le
 Dieu te pu - nis -

eroit mon a_mant ô dou leur ô tourment
 - se femme in fi - de - le Dieu te pu -
 vain sa_eri - fi - - - ce que je pé - ris - - se

il me mau dit

il me mau

nis se je te fuis qu'il te mau dis se je te

vain dévouement vain sa_cri fi ce

vain dévouement que je pé ris

dit ah si l me fuit ma tombe un jour lui par le - ra de mon a - mour lui par - le - ra de
 fuis ton a - mant dès ce jour te fui - ra sans re - tour mais il mour - ra de
 - se si son a - mant part sans re - tour el le mour - ra de son a - mour el - le mour - ra de

Solo.

mon a - mour ah si! me fuit ma tombe un jour lui par - le - ra de mon a - mour lui par - le -

son a - mour ton a - mant dès ce jour te fui - ra sans re - tour mais il mour - ra

son a - mour si son a - mant parts sans re - tour el - le mour - ra de son a - mour el - le mour -

Tutta forza.

-ra de mon a-mour oh déses-
 de son a-mour oh déses-
 -ra de son a-mour ô no-ble cœur oh dévouement

Tutta forza.

-poir af - freux tour - ment oh dé ses -
 -poir af - freux tour - ment oh dé ses -
 ô no - ble cœur oh dévouement

_poir af - freux tour - ment Je dois me

_poir af - freux tour - ment bri - ser ce cœur qui vous a - do - re

taire af - freux com - bats

Et ce ma - tin tu me ju - rais tumentais

ne m'in-ter-ro-ges pas

donc en - fin de ton a - mour ce mot contient là -

Se perdreainsi pour moi plu - tôt mourir mon

Solo.

-plis - se mon sa_cri - fi - ce qu'Arthur emplis - se pour mon sup - pli - ce l'amer ca -
 - mis - se qu'il te mau - dis - se et qu'il emplis - se pour ton sup - pli - ce l'amer ca -
 - fi - ce que je pé - ris - se du sort compli - ce qu'Arthur em - plis - se l'amer ca -

Cresc.

- li - ce de l'injus - ti - ce s'il me fait sans re - tour mon tom.beau quel - que jour ah lui
 - li - ce de l'injus - ti - ce ton a_mant dès ce jour te fui - ra sans re - tour oui mais
 - li - ce de l'injus - ti - ce hé - las s'il part et sans re - tour hé las s'il part et sans re - tour el -

— par - le - ra de mon a - mour lui - par - le - ra de mon a - mour de —
 — il mour - ra de mon a - mour — il mour - ra de son a - mour de —
 — le mour - ra de son a - mour el - le mour - ra de son a - mour de —

forza.

mon a - mour s'il me fuit sans re - tour mon tom - beau quel - que jour ah lui - par - le -

son a - mour ton a - mant dès ce jour te fui - ra sans re - tour oui - mais il mour -

son a - mour hé - las s'il part et sans re - tour hé - las s'il part et sans re - tour el - le mour -

ra de mon a - mour lui - par - le - ra de mon a - mour de mon a -
ra de son a - mour mais il mour - ra de son a - mour de son a -
ra de son a - mour el - le mour - ra de son a - mour de son a -

a - mour de mon a -
a - mour de son a -
a - mour de son a -

The musical score is written for a large ensemble, including voices and instruments. It consists of 15 staves. The first 14 staves are for instruments, and the 15th staff is for the vocal line. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The score is marked with 'Cres.' (Crescendo) and 'Tutta forza.' (Tutti). The lyrics are in French and are repeated on four lines: '_mour de mon a_mour.', '_mour de son a_mour.', '_mour de son a_mour.', and '_mour de son a_mour.' The vocal line is written in a high register, with notes often beamed together in groups of four or six. The instrumental parts are also complex, with many notes beamed together. The score is printed on aged paper with some staining and wear.

_mour de mon a_mour.
_mour de son a_mour.
_mour de son a_mour.
_mour de son a_mour.

This page contains a handwritten musical score for a multi-staff instrument, possibly a harpsichord or a multi-manual keyboard. The score is written in a historical style, likely from the 18th or 19th century. It features 15 staves in total. The first 14 staves are grouped into two systems of seven staves each. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *ff* (fortissimo) and *ffz* (fortissimo crescendo). The key signature is B-flat major (two flats). The score concludes with a double bar line and a final measure containing the text "Ingrate a.".

Recitatif.

Violons.

Alto.

MARIE.

ARTHUR.

BRUCE.

Violoncelle.

Contre-Basse.

Qu'allez vous fai - re

- dieu

restez la mort je la pré fè - re non je n'accep - te

F *P* *F* *P* *F* *P* *F* *P* *F* *P*

Andante.

qu'en.

pas un pareil dévoue - ment disparais se l'a - mant je suis le roi pros - crit

P *F* *P* *F* *P* *F* *P* *F* *P* *F*

tends - je vous Robert et

je la ven - ge de vos soupçons

FF

dol.

dol.

dol.

moi qui l'ou - tra - geais par - don

maintenant de ma

Andante.

Si - re la barque est prê - te par -

té - te vous pouvez dispo - ser

P

SCÈNE ET CHŒUR.

Spiritoso.

Violons.

Alto.

Grande Flûte.

Petite Flûte.

Hautbois.

Clarinettes
en si b.

Cors en mi b.

Trompettes
en mi b.

Bassons.

Trombones.

Ophicléide.

Timbales
en mi b.

Grosse caisse
et Cymbales.

MARIE.

ARTHUR.

BRUCE.

MORTON.

ANGLAIS.

Violoncelle.

Contre-Basse.

FF Spiritoso.

Fin

ET. et C^{ie} 2015.

Musical score for the first system. The vocal parts (Soprano, Alto, Tenor, Bass) and woodwinds (Clarinets, Bassoon) are shown. The lyrics are:

nom du roi votre e - pée je vous ar - rê - te
 Ro - bert en li - ber -

Dynamics: *p* (piano), *1^a*, *à 2.*, *P* (piano).

Musical score for the second system. The woodwinds (Flute, Oboe, Clarinets, Bassoon) and vocal parts (Soprano, Alto, Tenor, Bass) are shown. The lyrics are:

té pour ra sortir di - ci je l'or - don - ne
 Morton.
 le lais - ser

Dynamics: *cresc. un poco.*, *p* (piano).

FF > *C. V.* // // // // // // *C. V.* // // // *P*

FF > *C. Fl.* // // // // // // // // *P*

FF > *P. Fl.* // // // // // // // // *à 2*

FF > *Hautb.* // // // // // // // // *à 2*

FF > *Cl.* // // // // // // // //

FF > *C.* // // // // // // // //

FF > *Tromp.* // // // // // // // //

FF > *B.* // // // // // // // //

FF > *Tromb.* // // // // // // // //

FF > *Ophic.* // // // // // // // //

FF > *Arthur.* // // // // // // // //

oui oui dans sa loyau té quand un pros crit a ma foi sa ban donne

FF > *P*

// // // // // // // //

// // // // // // // //

Cl. // // // // // // // //

B. // // // // // // // //

Morton. il se ra res pec té

// // // // // // // //

sai sis sez

573

cresc.

FF

FF

G[#] Fl.

P^b Fl.

Hautb.

Cl.

C[#]

Tromp.

B^b

Tromb.

Ophic.

Timb.

G[#] C[#] et Cymb.

FF

FF

n'approchez pas

quand d'E_douard la confi ance est trom-

le sol dats à moi

mar chons

mar chons

C^{me} la C.B.

FF

tuconnai tras du moins ce luidemon é pé - - e

- pé - - e je meconnais votrepou voir

je vendrai cher ma vi - - - e

ch bien c'est à l'é - pé - - e d'a-voir ra-

ch bien c'est à l'é - pé - - e d'a-voir ra-

FANFARES SUR LE THÉÂTRE

Tromp: en MI^b 2 $\frac{2}{4}$ $\text{à } 2$ $\text{PR}_{\text{à } 2}$

Tromp: en UT. 2 $\frac{2}{4}$ $\text{PR}_{\text{à } 2}$

Tromp: en SI^b. 2 $\frac{2}{4}$ $\text{PR}_{\text{à } 2}$

C. en MI^b. 2 $\frac{2}{4}$ $\text{PR}_{\text{à } 2}$

C. en SI^b. 2 $\frac{2}{4}$ $\text{PR}_{\text{à } 2}$

5 Tromb. 2 $\frac{2}{4}$ $\text{PR}_{\text{à } 2}$

Ophic. 2 $\frac{2}{4}$ $\text{PR}_{\text{à } 2}$

Marie.

Bruce.

son de toi

écoutez

quelques poir

son de toi

V^h et G.B.

à 2

à 2

à 2

à 2

à 2

cette marche guerrière

c'est mon père c'est notre déli

- van - ce
 vo - tre sa - lut est dans la fui - te
 c'est lui c'est lui Douglas le noir en - cor en
 c'est lui c'est lui Douglas le noir en - cor en
 c'est lui c'est lui Douglas le noir en - cor en
 c'est lui c'est lui Douglas le noir en - cor en

à 2

dim.

à 2

dim.

à 2

dim.

à 2

dim.

à 2

dim.

Marie.

Arthur.

Bruce.

Morton.

mais Edouard sau-ra l'im-digne trahi-son

_cor Douglasle noir

_cor Douglasle noir

_cor Douglasle noir

_cor Douglasle noir

pizz.

pizz.

pizz.

à Dieu seul de

à mon roi de

à Dieu seul de

à ton mai-tre

à ton mai-tre

à ton mai-tre

à ton mai-tre

à ton mai-tre

pizz.

à 2

sa con-duc-te il doit rendre i-ci rai-son il doit rendre i-ci rai-son il doit

ma con-duc-te je ren-drai tou-jours rai-son je puis rendre tou-jours rai-son je puis

sa con-duc-te il doit rendre i-ci rai-son il doit rendre i-ci rai-son il doit

oui ton maî-tre va d'un traî-tre a-voir rai-son ah ton maî-tre va d'un traî-tre va d'un

oui ton maî-tre va d'un traî-tre a-voir rai-son ah ton maî-tre va d'un traî-tre va d'un

oui ton maî-tre va d'un traî-tre a-voir rai-son ah ton maî-tre va d'un traî-tre va d'un

oui ton maî-tre va d'un traî-tre a-voir rai-son ah ton maî-tre va d'un traî-tre va d'un

oui ton maî-tre va d'un traî-tre a-voir rai-son ah ton maî-tre va d'un traî-tre va d'un

oui ton maî-tre va d'un traî-tre a-voir rai-son ah ton maî-tre va d'un traî-tre va d'un

à 2

Douglas

Sau-

rendre i - ci rai - son à Dieu seul il doit rendre i - ci rai - son i - ci rai - son.

rendre tou - jours rai - son à mon roi je ren - drai oui je ren - drai i - ci rai - son.

rendre i - ci rai - son à Dieu seul il doit rendre i - ci rai - son i - ci rai - son.

traître a - voir rai - son va d'un traître va d'un traître va d'un traître a - voir rai - son.

traître a - voir rai - son va d'un traître va d'un traître va d'un traître a - voir rai - son.

traître a - voir rai - son va d'un traître va d'un traître va d'un traître a - voir rai - son.

traître a - voir rai - son va d'un traître va d'un traître va d'un traître a - voir rai - son.

traître a - voir rai - son va d'un traître va d'un traître va d'un traître a - voir rai - son.

traître a - voir rai - son va d'un traître va d'un traître va d'un traître a - voir rai - son.

Récit.

Violons.

Alto.

MARIE.

ARTHUR.

BRUCE.

DOUGLAS.

Vlle et C-B.

arco.

par lui

- vé par lui ta main a-vec nous res - te et ma fille est à

F

FF

PP

PP

PP

espéran - ce der -

moi l'époux de Ma - ri - e ah ce bonheur cé - les - te il n'est pas fait pour moi

toi

FF

FP

P

FP

P

FP

P

FP

FP

niè - re

ar - mé par E - dou - ard de ses bienfaits com - blé je ne puis le tra - hir

FP

P

FP

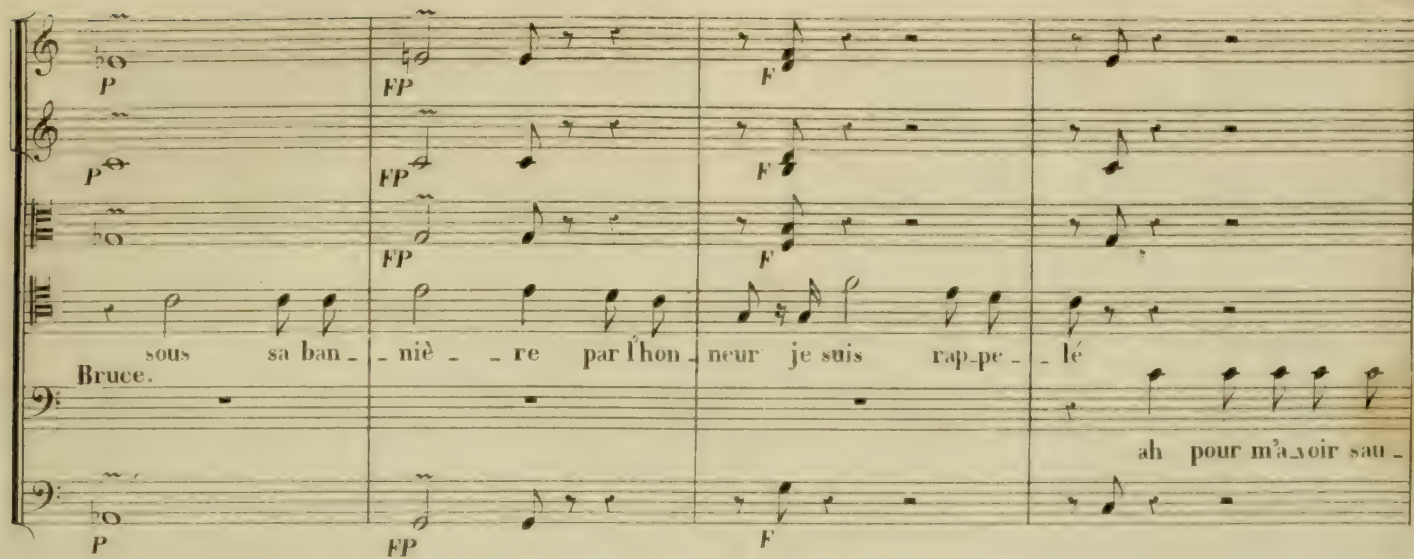
FP

hé - las

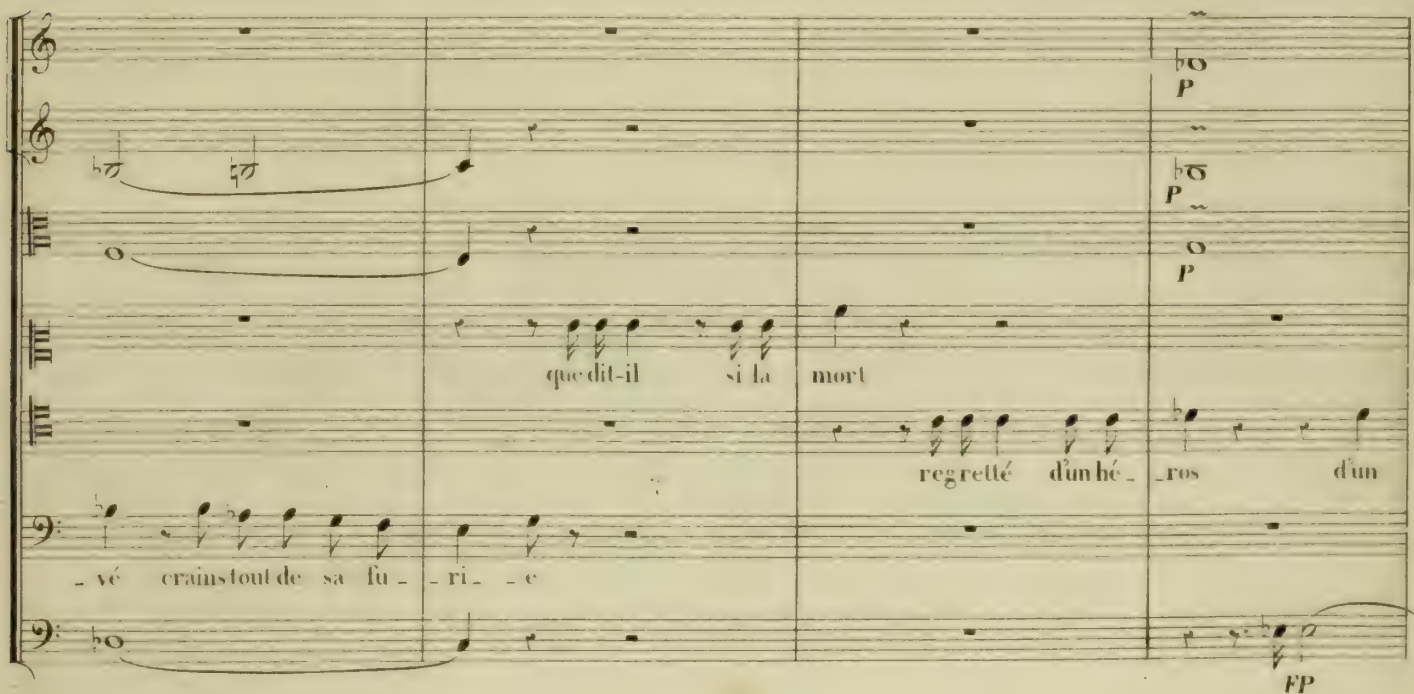
FP

FP

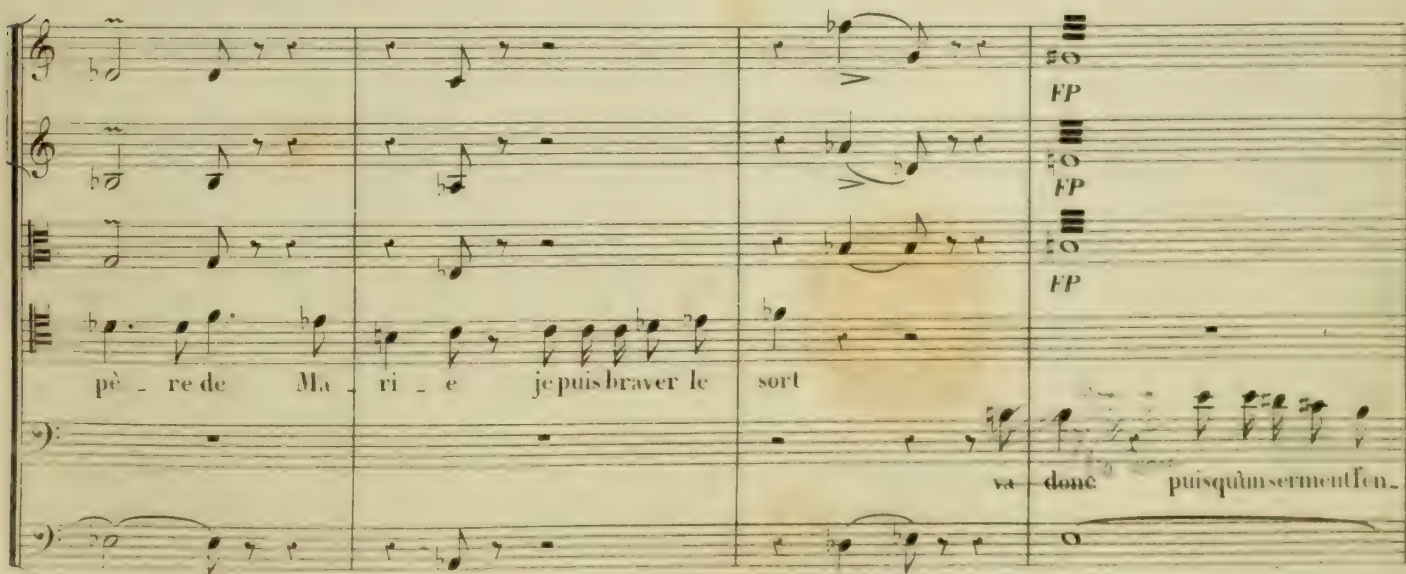
E.T. et Cie 2015.



First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "sous sa ban-nière par l'honneur je suis rap-pe-lé". The piano accompaniment includes dynamic markings *P* (piano) and *FP* (fortissimo) across the system.



Second system of the musical score. The vocal line continues with the lyrics "que dit-il si la mort regretté d'un hé-ros d'un". The piano accompaniment includes dynamic markings *P* and *FP*.



Third system of the musical score. The vocal line continues with the lyrics "père de Ma-ri-e je puis braver le sort". The piano accompaniment includes dynamic markings *FP* and *P*.

chaî - ne mais que du moins dans les com - bats le fer de l'un de nous ne te rencon - tre

pas sur ton ci - mier pla - cé que ce ra - meau de ché - ne comme un saint ta - lis -

man - te sau - ve de nos coups il te ren - dra sa - cré pour nous.

FINALE.

Moderato.

Violons.
Alto.
Flûtes.
Hautbois.
Clarinettes en Si b.
Cors en Mi b.
Trompettes en Mi b.
Bassons.
Trombones.
Ophycléide.
Timbales en LA b.
G-C et Cymbales.

NELLY.
MARIE.
ARTHUR.
BRUCE.
DOUGLAS.
CHOEUR d'Ecosais.
Violoncelle.
Contre-basse.

La guerre sans trêve à notre oppres-

Sur la 4^e Corde.

Moderato.

- seur mais tombe le glaive de vant mon sau veur la guerre sans trêve à
DOUGLAS La guerre sans trêve à

Ah! si vo tre
Ah! fleur de ma
DOUGLAS notre oppres seur mais tombe le glaive de vant mon sau veur
notre oppres seur mais tombe le glaive de vant mon sau veur

NELLY

Qu'il par-te mais

vi - e doit ê - tre ra - vi - e a - vec vous Ma - ri - e s'en vo - le vers Dieu

vi - e que Dieu ma - ra - vi - e ma - chère Ma - ri - e entends mes a - dieux

qu'il par-te mais

qu'il par-te mais

Sur la 4. Corde.

Piu

FP

Arco.

[illegible]

puisse son roi pardonner le noble service qu'il doit condamner
 Ah si votre fleur de ma

vi - e doit é - tre ra - vi - e a - vec vous Ma - ri - e sen - vo - le vers Dieu adieu ma
 vi - e que Dieu ma ra - vi - e ma che - re Ma - ri - e entends mes adieux adieu ma

je trem - ble
 je trem - ble
 je trem - ble
 Dieugar - de
 Dieugar - de

E. T. et Cie 2045.
 FF Arco.

je for - me des vœux je trem - ble

vi - e adieu ma vi - e re - çois mes tris - tes a dieux adieu ma

vi - e adieu ma vi - e re - çois mes tris - tes a dieux adieu ma

je trem - ble mon â - me pour toi oui pour toi fais des vœux je trem - ble

je trem - ble je fais des vœux je trem - ble

ta - vi - e em - porte nos vœux Dieu gar - de

ta - vi - e em - porte nos vœux Dieu gar - de

FF *P* *FF* *Arco*

je for - me des vœux
 vi - e adieu ma vi - e re - cois mes tris - tes a dieux
 vi - e adieu ma vi - e re - cois mes tris - tes a dieux
 je trem - ble mon â - me pour toi oui pour toi fais des vœux en - tends mes
 je trem - ble je fais des vœux
 ta vi - e em - porte nos vœux
 ta vi - e em - porte nos vœux

E.T. et C^{ie} 2045.

Solo.

p

p

p

des vœux des vœux pour

a dieu reçois mes tris - tes a dieux re -

reçois mes tris - tes a dieux à dieux re -

vœux oui des vœux en - tends mes vœux des vœux pour

des vœux je fais des vœux

nos vœux nos vœux

nos vœux nos vœux

Cres. Dim. *pp*

lui pour lui je fais des vœux je fais des vœux je fais des vœux.
 - cois re cois mes tristes à dieux mes tristes à dieux mes tristes à dieux.
 - cois re cois mes tristes à dieux mes tristes à dieux mes tristes à dieux.
 toi pour toi je fais des vœux je fais des vœux je fais des vœux.
 vœux je fais des vœux je fais des vœux.
 nos vœux nos vœux oui tous nos vœux oui tous nos vœux.
 nos vœux nos vœux oui tous nos vœux oui tous nos vœux.

Cres. Dim. *pp*

Récit.

Violons.				
Alto.				
P. ^{te} Flûte.				
G. ^{de} Flûte.				
Hautbois.				
Clarinettes en Si b.				
Cors en Mib.				
Trompettes. en Si b.				
Bassons.				
Trombones.				
Ophycleide.				
Timbales. Si b Mib.				
G.C. et Cymbales.				
BRUCE.				
DOUGLAS.				
	Vous Si - re montrez vous pour recevoir la foi des Clans prêts à ven - ger notre Ecosse op pri -			
Violoncelle.				
Contre basse.				
Harpes.				

Récit.

Allegro.

BRUCE

Aije encor un soldat

me e prêts à mourir pour leur roi

vous avez une ar-me e

Allegro.

This page of musical notation, numbered 396, contains a complex arrangement of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are organized into a grid, with some staves featuring treble clefs and others featuring bass clefs. The notation is dense, with many notes and rests visible across the page. Dynamic markings such as 'p' (piano) and 'pp' (pianissimo) are used throughout the score. The overall layout is typical of a professional musical score, with clear notation and a structured arrangement of staves.

Comme la C.B. *ff* *ff* *ff* *ff* *ff*

Ball:

All^o maestoso.

398

Rall:

All.^o maestoso.

FF

a 2.

FF

trum

FF

Rall:

All^o

E.T. et C! 2015.

Même mouv!

Violons.

Alto.

G^{des} Flûtes.

Hautbois.

Clarinettes
en Si b.

Cors en Mi b.

Trompettes
en Mi b.

Bassons.

Trombones.

Ophycléide.

Timbales.
Mi b Si b.

G-C et Cymbales.

NELLY.

CHOEUR
de femmes.
1^{re} et 2^e
Soprani.

CHOEUR
de Bardes.
3^e et 4^e
Soprani.

Tenors.

Basses.

Violoncelle.

Contre basse.

Harpes.

Même mouv!

E. T. & C^{ie} 2043.

Cl.
Cors.
B♭
Un Barde.

Que l'hym - ne du Bar - de en flam - me ton

Tenors
Basses

cœur Fin - gal te re - gar - de guerrier sois vain - queur que l'hym - ne du

Tutti *FF*

E. T. et C^{ie} 2015.

Bar - de en flam - me ton cœur Fin gal te re - gar - de guer -

Bar - de en flam - me ton cœur Fin gal te re - gar - de guer -

- rier sois vain - queur Solo. Sai - sis ta clay - mo - re com bats a - vec

E.T. et C^{ie} 2015.

The musical score is written on 18 staves. The first 10 staves are instrumental, featuring a complex arrangement of chords and melodic lines. The 11th and 12th staves contain vocal parts with lyrics in French. The 13th and 14th staves are instrumental, and the 15th and 16th staves are also instrumental, featuring a prominent bass line. The 17th and 18th staves are instrumental, featuring a complex arrangement of chords and melodic lines.

guerrier verse enco - re tonsang pour tonroi pour tonroi que l'hym - ne du Bar - de en
foi — guerrier verse enco - re tonsang pour tonroi pour tonroi que l'hym - ne du Bar - de en

[illegible]

174

Cres.

fer de l'An-glais rendez à la ter - re rendez la paix

1^{re} et 2^e Soprani.

CHOEUR de femmes.
3^e et 4^e Soprani.

Sauvez vos com -

Sauvez vos com -

E T et Cie 2045

Cres.

que dans nos mon-ta-gnes re-naisse enfin la paix

-pa-gnes du fer de l'An-glais que dans nos mon-ta-gnes re-naisse enfin la paix

-pa-gnes du fer de l'An-glais que dans nos mon-ta-gnes re-naisse enfin la paix

CHOEUR des Barbes

Sai-

Sai-

This musical score is for a symphony with vocal soloists and choir. It consists of 14 staves. The first 10 staves are for the orchestra, including strings, woodwinds, and brass. The 11th staff is for a vocal soloist (soprano), and the 12th staff is for a vocal soloist (bass). The 13th and 14th staves are for the choir. The music is in 2/4 time and features a key signature of two flats (B-flat and E-flat). The tempo is marked 'FF' (Fortissimo). The lyrics are in French and describe a warrior's sacrifice.

Lyrics:

Combats a-vec foi guerrier verse en-co-re ton sang pour ton
guerrier verse en-co-re ton sang pour ton
guerrier verse en-co-re ton sang pour ton
-sis ta clay-mo-re combats a-vec foi guerrier verse en-co-re ton sang pour ton
-sis ta clay-mo-re combats a-vec foi guerrier verse en-co-re ton sang pour ton

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Allegro

Violons.

Alto.

Flûtes.

Hautbois.

Clarinettes
en Si b. Cors en Mib. Trompettes
en Mib.

Bassons.

Trombones.

Ophycleide.

Timbales
 Mib Sib.

G-C et Cymbales.

NELLY.

Roi

Sa

lut

gloire

hommage

au roi de l'Ecosse au chefredou.

BRUCE.

DOUGLAS.

Soprani.

Sa

lut

gloire

hommage

au roi de l'Ecosse au chefredou.

CHOEUR de femmes

Roi

Sa

lut

gloire

hommage

au roi de l'Ecosse au chefredou.

et

de Guerriers Ecosseis.

Tenors.

Sa

lut

gloire

hommage

au roi de l'Ecosse au chefredou.

Basses.

Sa

lut

gloire

hommage

au roi de l'Ecosse au chefredou.

Sa

lut

gloire

hommage

au roi de l'Ecosse au chefredou.

CHOEUR

de BARDES.

Roi

Sa

lut

gloire

hommage

au roi de l'Ecosse au chefredou.

Roi

Sa

lut

gloire

hommage

au roi de l'Ecosse au chefredou.

Violoncelles.

Contre basse.

Harpe.

Allegro.

E.T. et G.F. 2015.

This page contains a musical score for a large ensemble, likely a choir or orchestra. The score is written in French and includes the following lyrics:

sa lut gloire homma ge au roi de l'Ecosse au chef re dou

Musical score for page 409, featuring multiple staves with musical notation and lyrics. The score includes various musical instruments and voices, with dynamic markings such as *f*, *ff*, and *fp*. The lyrics are in French and include the phrase "Pour nous huit l'au ro re d'un jour glo ri eux pour nous huit l'au".

The score is organized into systems, with each system containing multiple staves. The notation includes notes, rests, and other musical symbols. The lyrics are written below the staves, corresponding to the vocal parts.

The lyrics are:

 Pour nous huit l'au ro re d'un jour glo ri eux pour nous huit l'au

ro - re d'un jour glo - ri - eux oui

Orchestre sur le Théâtre.

Trompette en MI b.

Trompette en UT.

Trompette en SI b.

Cors en MI b.

Cors en SI b.

Sax horn Baryton SI b.

Sax horn Basse SI b.

3^e Trombones.
et Ophycléide.

Violons.

Alto.

G^{des} et P^{tes} Flûtes.

Hautbois.

Clarinettes en SI b.

Cors en MI b.

Trompettes en MI b.

Bassons.

3^e Trombones
et Ophycléide.

Timbales MI b SI b.
G-C et Cymbales.

NELLY.

MARIE.

BRUCE.

DOUGLAS.

CHŒUR.
d'Écossais.

CHŒUR
de BARDES.

V^{clle} et C-B

Harpe.

Mon es-poir en vous réside au combat mon bras vous guide mon es-

E.T. 2043

-poir en vous réside au combat mon bras vous guide la victoire ou le tré-

Tutti.

NELLY.

MARIE.

-pasouï DOUGLAS.

CHEUR de Bardes.

Que Dieu dé cide
 Mon es_poir en toi ré_side
 en vous ré_side
 Son es_poir en vous ré_side au com.
 notre es_poir en toi ré_side
 en toi seul ré_side au com.

chas - sez l'An - glais

prends pi - tié de ma dou - leur

chas - sons l'An - glais

- bat son bras vous guide

à ja - mais chas sons l'An - glais

- bat son bras vous guide oui guerre aux An - glais

Musical score for a choir and orchestra. The score is written for a large ensemble, including multiple voices (Soprano, Alto, Tenor, Bass) and various instruments (Piano, Violin, Viola, Cello, Double Bass, Woodwinds, Brass). The tempo is marked *Allegro* and the dynamics are *ff* (fortissimo).

The lyrics are in French and are repeated by the choir members:

notre espoir en vous réside au combat son bras vous guide
 notre espoir en vous réside au combat son bras vous guide
 mon espoir en vous réside au combat mon bras vous guide
 en vous il réside son bras vous guide
 notre espoir en vous réside au combat son bras vous guide
 notre espoir en vous réside au combat son bras vous guide
 notre espoir en vous réside au combat son bras vous guide
 saisis ta clay-mo-re com-bat a-vec foi
 saisis ta clay-mo-re com-bat a-vec foi

The score includes various musical notations such as notes, rests, and dynamic markings. The bottom of the page features a copyright notice: E.T. & G.W. 2015.

oui Bruce vous guide au combat son bras vous guide
 oui Bruce vous guide au combat son bras vous guide
 oui Bruce vous guide au combat mon bras vous guide
 oui Bruce vous guide a mis il vous guide
 que Bruce vous guide aux ar mes aux ar mes
 que Bruce nous guide aux ar mes aux ar mes
 que Bruce nous guide aux ar mes aux ar mes
 quand Bruce te guide guerrier verse en co re
 quand Bruce te guide guerrier verse en co re

E.T. et C^{ie} 2015.

oui guerre aux Anglais ah son gez à vos com - pagnes
 oui guerre aux Anglais ah son gez à vos com - pagnes
 oui guerre aux Anglais
 oui guerre aux Anglais
 oui guerre aux Anglais
 oui guerre aux Anglais
 ton sang pour ton roi
 ton sang pour ton roi

oui son-gez à vos com-pagnes et qu'ausein de nos mon-tagnes Dieu ra-
 oui son-gez à vos com-pagnes et qu'ausein de nos mon-tagnes Dieu ra-
 au com-bat mon bras vous gui-de
 au com-bat son bras vous gui-de guerre aux An-
 oui son-gez à vos com-pagnes et qu'ausein de nos mon-tagnes Dieu ra-
 que Bru-ce nous guide
 que Bru-ce nous guide
 ah son-gez à vos com-pagnes Dieu vous
 ah son-gez à vos com-pagnes Dieu vous

E.T. et C^{ie} 2045.

mène en fin la paix que dans nos mon
 mène en fin la paix que dans nos mon
 guer - re aux An - glais au combat mon bras vous
 - glais guerre aux Anglais au combat son bras vous
 mène en fin la paix que dans nos mon
 oui guerre aux Anglais au combat son bras nous
 oui guerre aux Anglais au combat son bras nous
 ren - de en fin la paix sai - sis ta clay -
 ren - de en fin la paix sai - sis ta clay -

- la - gues re - nais - se la paix oui que dans nos mon -
 - la - gues re - nais - se la paix oui que dans nos mon -
 gui - de oui guerre aux Anglais
 gui - de oui guerre aux Anglais
 - la - gues re - nais - se la paix oui que dans
 gui - de oui guerre aux Anglais guerre aux An - glais
 gui - de oui guerre aux An - glais guerre aux An - glais oui guer -
 - mo - re et guerre aux An - glais guerre aux An - glais
 - mo - re et guerre aux An - glais guerre aux An - glais oui guer -

Les sop: 42 avec Nelly.

E.T. 60 2045. Stringendo poco.

ta - gnes re nais - se la paix ah que dans nos mon ta - gnes re nais - se la
 ta - gnes re nais - se la paix ah que dans nos mon ta - gnes re nais - se la
 guerre aux An - glais guerre aux An -
 guerre aux An - glais guerre aux An -
 nos mon ta - gnes re nais - se la paix ah que dans nos mon ta - gnes re - naisse la
 oui guerre aux An - glais ah guerre aux An - glais aux An -
 - re guerre aux An - glais ah guerre aux An - glais aux An -
 oui guerre aux An - glais ah guerre aux An - glais aux An -
 - re guerre aux An - glais ah guerre aux An - glais aux An -
 FF

The musical score is written for a large ensemble, likely a choir or orchestra. It consists of multiple staves, each with its own musical notation. The lyrics are in French and are written below the staves. The score includes dynamic markings such as *ff* (fortissimo) and *Tutti*. The lyrics are:

paix oui que dans nos mon - ta - gnes renais - se la paix ah!
 paix oui que dans nos mon - ta - gnes renais - se la paix ah!
 -glais guerre aux Anglais
 -glais guerre aux Anglais
 paix que dans nos mon - ta - gnes renais - se la paix ah
 -glais guerre aux An - glais oui guerre aux Anglais ah
 -glais guerre aux An - glais oui guer - re guerre aux Anglais ah
 -glais guerre aux An - glais oui guerre aux Anglais ah
 -glais guerre aux An - glais oui guer - re guerre aux Anglais ah

E.T. et C^{te} 2015.

que dans nos mon-tagnes re-nais-se la paix a jamais re-nais-se la paix a jamais re-
 que dans nos mon-tagnes re-nais-se la paix a jamais re-nais-se la paix a jamais re-
 guerre aux An-glais guerre aux An-glais guerre aux An-glais
 guerre aux An-glais guerre aux An-glais guerre aux An-glais
 que dans nos mon-tagnes re-nais-se la paix a jamais re-nais-se la paix a jamais re-
 guerre aux An-glais aux An-glais oui guer-re guerre aux An-glais oui guer-re
 guerre aux An-glais aux An-glais oui guer-re guerre aux An-glais oui guer-re
 guerre aux An-glais aux An-glais oui guer-re guerre aux An-glais oui guer-re
 guerre aux An-glais aux An-glais oui guer-re guerre aux An-glais oui guer-re

musical score for choir and orchestra, featuring multiple staves with notes, rests, and lyrics in French.

Lyrics (French):

- nais - se la paix a jamais re - nais - se la paix.

guerre aux An - glais guerre aux An - glais.

guerre aux An - glais guerre aux An - glais.

- nais - se la paix a jamais re - nais - se la paix.

guerre aux An - glais oui guer - re guerre aux An - glais.

guerre aux An - glais oui guer - re guerre aux An - glais.

guerre aux An - glais oui guer - re guerre aux An - glais.

guerre aux An - glais oui guer - re guerre aux An - glais.

This page contains a handwritten musical score for a large ensemble, likely an orchestra or chamber group. The score is organized into two main systems, each containing multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (top) features a variety of note values and rests, with some staves showing more complex rhythmic patterns. The second system (bottom) includes a section with dense, repeated notes, possibly indicating a tremolo or a rapid scale. The notation is written in a clear, legible hand, and the page is numbered 425 in the top right corner.

Fin de 2^e Acte

ACTE III.

Andante sostenuto.

N^o 16.

CAVATINE.

sof to voce.

N. 10. CAVATINE.

Violons.

Alto.

Flûtes.

Hautbois.

Clarinettes
en UT.

Cors en FA.

Trompettes
en UT.

Bassons.

BRUCE.

Violoncelle.

Contre-Basse.

soffo voce.

soffo voce.

This image shows a page of musical notation for the piece 'The Rose Tree' from the 'Carnegie Collection'. The score is for a full orchestra and includes parts for Violin I, Violin II, Viola, Violoncello, Double Bass, Flute, Oboe, Clarinet, Bassoon, and Horn. The music is in 2/4 time and features a prominent melody in the Violin I part. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' (fortissimo).

And^{te}

Fl.

Hautb.

Clar.

Cors.

Tromp.

Bass.

BRUCE.

Où demain l'Écossais libre essuyant ses pleurs asein de sa famille oubliera ses malheurs

And^{te}

And^{te}

moi jesus père aussi oh souvenir funeste mes enfants les bourreaux les ont tous égorgés

And^{te}

FF PP

-ges ô vous que j'ai per- dus quand vous serez ven- gés nous vous retrou-ve-

FF FP PP

sostenuto.

Fl.

Hautb.

Clar: en Si b.

Cors en Mi b.

Tromp: en Sib.

Bous.

_rons dans le sé- jour céles- te.

sostenuto.

sotto voce.

P

Fl.

B^{ons}

sotto voce.

P

sourdines.

FF

FF

FF

Fl. *FF*

Hautb. *FF*

Clar. *FF*

Cors. *FF*

Tromp. *FF*

B^{ons} *FF*

PP *sourdines.*

PP *sourdines.*

PP *sourdines.*

Anges surmoi pen-chés

Dieu joint les cœurs fi-

FF

FF

PP *sourdines.*

Fl.

Hautb.

Clar.

Cors.

Tromp.

Bons

dè - les ombresqui me cher - chez pliez vos ai - les ah pli - ez vos

Fl.

Cors.

B.

ai - - - les mes doux trésors ca -

Fl.
Hautb.
Clar.
Corns.
B.
Vclle et C.B.

auseindesnuits mor- telles vos pleurs seront sé- chés par moi vos pleurs seront sé-

F *F*

Fl.
Clar.
B.
Vclle et C.B.

chés angessurmoi pen_chés Dieu joint les cœurs fi- dè- les ombresquime cher-

pp *pp* *pp* *pp*

Moderato.

Violons.

Alto.

DOUGLAS.

BRUCE.

DICKSON.

Violoncelle
et
Contre-Basse.

A musical score for a scene from 'The Song of the Weyman'. The score is for a full orchestra and vocal soloists. The instruments listed on the left are Violons (Violins), Alto (Alto), DOUGLAS (Soprano), BRUCE (Soprano), DICKSON (Soprano), and Violoncelle et Contre-Basse (Violoncello and Double Bass). The music is in common time (C) and features a key signature of one flat (B-flat). The vocal parts have lyrics in French. The instrumental parts include woodwinds (flutes, oboes, bassoons), strings (violins, violas, cellos, double basses), and brass (trumpets, horns, trombones, tuba). The score is divided into measures by vertical bar lines. Dynamics such as 'p' (piano) and 'fp' (fortissimo) are indicated. The lyrics are: 'Oui cette rou - tes oute - rai - ne à la porte du'.

nord vous conduira sans peine avec ces bohémiens dans la place in-tro-

Musical score for the song "Dickson par force ou par adresse". The score is written for five staves. The first three staves (treble clef) and the fifth staff (bass clef) contain instrumental accompaniment. The fourth staff (bass clef) contains the vocal melody. The lyrics are written below the vocal staff. The music is in 2/4 time, with a key signature of one flat (B-flat). The tempo is marked "Allegretto". The score is divided into three measures. The first measure shows the vocal entry with the lyrics "duit Dickson par force ou par a -". The second measure shows the vocal melody continuing with the lyrics "dres - se quand il en se - ra". The third measure shows the vocal melody continuing with the lyrics "tems l'ouvrira cet - te". The instrumental parts feature a prominent melody in the right hand and a supporting bass line in the left hand. The vocal melody is a simple, catchy tune.

Même mouv!

First system of musical notation. It includes staves for piano accompaniment and vocal parts. Dynamics include *F* (forte) and *P* (piano). The lyrics are: "nuit BRUCE. Au péril de ses jours DICKSON. Qu'importe le temps presse".

Second system of musical notation. It includes staves for piano accompaniment and vocal parts. Dynamics include *P* (piano). The lyrics are: "DOUGLAS. à minuit BRUCE. à mi - nuit que veux-tu pour si -".

Third system of musical notation. It includes staves for piano accompaniment and vocal parts. Dynamics include *P* (piano). The lyrics are: "DOUGLAS. que ce chêne embra - sé ser - ve de fa - nal. -gnal".

N° 17.

435

CHOEUR.

Violons. *pp* *p*

Alto. *pp* *p*

Flûtes. *f* *f* *8^a*

Hautbois. *f* *f*

Clarinettes en ut. *f* *f*

Cors en ut. *f* *f*

Trompettes en la. *f* *f*

Bassons. *f* *f*

Trombones. *f* *f*

Ophycleide. *f* *f*

Timbales en la. *f* *f*

1^{er} Tenor.

2^e Tenor.

Basse.

Violoncelle. *pp* *p*

Contre-Basse. *pp* *p*

This image shows a page from a musical score, likely for a large orchestra. The score is written on multiple staves, with various instruments and dynamic markings. The top staff features a melodic line with a forte (ff) dynamic marking. Below it, there are several staves with rests and dynamic markings like ff and f. The bottom staff shows a bass line with a forte (ff) dynamic marking. The score is divided into measures by vertical bar lines, and there are double bar lines indicating the end of a section. The paper is aged and yellowed, with some visible wear and tear.

4. Corde.

This block contains the handwritten musical notation for measures 1 through 4 of a string section. The notation is spread across 15 staves. The first staff (treble clef) features a complex melodic line with many beamed sixteenth and thirty-second notes. The second staff (treble clef) has a similar melodic line, starting with a forte (**F**) dynamic. The third staff (treble clef) contains a melodic line with a forte (**F**) dynamic. The fourth staff (treble clef) has a melodic line with a forte (**F**) dynamic. The fifth staff (treble clef) has a melodic line with a forte (**F**) dynamic. The sixth staff (treble clef) has a melodic line with a forte (**F**) dynamic. The seventh staff (treble clef) has a melodic line with a forte (**F**) dynamic. The eighth staff (treble clef) has a melodic line with a forte (**F**) dynamic. The ninth staff (treble clef) has a melodic line with a forte (**F**) dynamic. The tenth staff (treble clef) has a melodic line with a forte (**F**) dynamic. The eleventh staff (treble clef) has a melodic line with a forte (**F**) dynamic. The twelfth staff (treble clef) has a melodic line with a forte (**F**) dynamic. The thirteenth staff (treble clef) has a melodic line with a forte (**F**) dynamic. The fourteenth staff (treble clef) has a melodic line with a forte (**F**) dynamic. The fifteenth staff (treble clef) has a melodic line with a forte (**F**) dynamic. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

pp

Cet - te

pp

pp

Cet - te

P

Point de bruit ar - mons nous en si - len - - ce

sotto voce.

pp

p

nuit nous promet la vengean - - ce

cet - te nuit nous promet la ven.

cet - te nuit nous promet la ven.

cet - te nuit nous promet la ven.

[illegible]

The musical score is written on 18 staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a forte (FF) dynamic. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4, marked with a double bar line (//). The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4, marked with a forte (FF) dynamic. The fourth staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4, marked with a forte (FF) dynamic. The fifth staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4, marked with a forte (FF) dynamic. The sixth staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4, marked with a forte (F) dynamic. The seventh staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4, marked with a forte (F) dynamic. The eighth staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4, marked with a forte (F) dynamic. The ninth staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4, marked with a forte (F) dynamic. The tenth staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4, marked with a forte (F) dynamic. The eleventh staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4, marked with a forte (F) dynamic. The twelfth staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4, marked with a forte (F) dynamic. The thirteenth staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4, marked with a forte (F) dynamic. The fourteenth staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4, marked with a forte (F) dynamic. The fifteenth staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4, marked with a forte (F) dynamic. The sixteenth staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4, marked with a forte (F) dynamic. The seventeenth staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4, marked with a forte (F) dynamic. The eighteenth staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4, marked with a forte (F) dynamic.

heur sur toi surtoi mal heur pu - nis -
 heur sur toi surtoi mal heur pu - nissons
 heur sur toi surtoi mal heur

sang de nos fils coule enco_re
 sang de nos fils coule enco_re
 oui béni_sant les vengeurs qu'il implo_re
 le flambeaude la mort nous éclaire au bour-
 le flambeaude la mort nous éclaire au bour-
 le flambeaude la mort nous éclaire au bour-

C. 1a C. B.
 // //

F P FF

Measures 1-12 of the musical score. The piano part is highly textured with rapid sixteenth and thirty-second notes. The orchestra provides a rhythmic and harmonic accompaniment. Dynamics include *F* (forte) and *FF* (fortissimo).

Measures 13-16 of the musical score. This section includes vocal entries with the lyrics: "reau qu'à vomir l'Angleterre" and "no.ble terre ouvre enfin un tombeau". The piano part continues with complex textures. Dynamics include *P* (piano), *F* (forte), and *FF* (fortissimo).

Tutta forza.

ouvre en fin un tombeau ouvre en fin un tom -

ouvre en fin un tombeau ouvre en fin un tom -

ouvre en fin un tombeau ouvre en fin un tom -

// // //

Tutta forza.

beau cet - te nuit nous pro - met la ven - gean - ce oui frappons oui frap -

beau cet - te nuit nous pro - met la ven - gean - ce oui frappons oui frap -

beau cet - te nuit nous pro - met la ven - gean - ce oui frappons oui frap -

pous l'op - presseur
 a - nathème et malheur punissons l'op - presseur a - nathème et malheur punissons l'op - presseur
 pous l'op - presseur
 a - nathème et malheur punissons l'op - presseur a - nathème et malheur punissons l'op - presseur
 pous l'op - presseur
 a - nathème et malheur punissons l'op - presseur a - nathème et malheur punissons l'op - presseur

cresc.

F
 F
 P
 FF
 FF
 P
 P
 P
 P
 P
 FF
 FF
 P
 P
 P
 P
 FF
 F
 FP

- seur a _ nathème et malheur pu_nissons l'opprimeur pu_nissons l'opprimeur pu_nissons l'opprimeur.
 - seur a _ nathème et malheur pu_nissons l'opprimeur pu_nissons l'opprimeur pu_nissons l'opprimeur.
 - seur a _ nathème et malheur pu_nissons l'opprimeur pu_nissons l'opprimeur pu_nissons l'opprimeur.

// //

E. T. & C^{ie} 2015.

Handwritten musical score on page 448. The score consists of 12 staves. The first staff is a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains a complex, rapid melodic line with many sixteenth and thirty-second notes, marked with a slur and the instruction "dimin:". The second staff is also a treble clef with the same key signature and time signature, containing a simpler melodic line. The third staff is a bass clef with the same key signature and time signature, containing a simple harmonic line. The fourth staff is a treble clef with the same key signature and time signature, containing a simple melodic line. The fifth staff is a treble clef with the same key signature and time signature, containing a simple melodic line. The sixth staff is a treble clef with the same key signature and time signature, containing a simple melodic line. The seventh staff is a bass clef with the same key signature and time signature, containing a simple harmonic line. The eighth staff is a bass clef with the same key signature and time signature, containing a simple harmonic line. The ninth staff is a bass clef with the same key signature and time signature, containing a simple harmonic line. The tenth staff is a bass clef with the same key signature and time signature, containing a simple harmonic line. The eleventh staff is a bass clef with the same key signature and time signature, containing a simple harmonic line. The twelfth staff is a bass clef with the same key signature and time signature, containing a simple harmonic line. The score is written in ink on aged, slightly yellowed paper.

The musical score consists of 14 staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 4/4. It contains a series of sixteenth notes followed by a rest. The second staff also has a treble clef and two sharps, with a series of sixteenth notes. The third staff has a treble clef and two sharps, with a series of eighth notes. The fourth staff has a treble clef and two sharps, with a series of sixteenth notes. The fifth staff has a treble clef and two sharps, with a series of sixteenth notes. The sixth staff has a treble clef and two sharps, with a series of sixteenth notes. The seventh staff has a treble clef and two sharps, with a series of sixteenth notes. The eighth staff has a treble clef and two sharps, with a series of sixteenth notes. The ninth staff has a treble clef and two sharps, with a series of sixteenth notes. The tenth staff has a treble clef and two sharps, with a series of sixteenth notes. The eleventh staff has a treble clef and two sharps, with a series of sixteenth notes. The twelfth staff has a treble clef and two sharps, with a series of sixteenth notes. The thirteenth staff has a treble clef and two sharps, with a series of sixteenth notes. The fourteenth staff has a treble clef and two sharps, with a series of sixteenth notes. Dynamic markings 'FF' and 'F' are placed throughout the score. The page is numbered '249' in the top right corner.

CHŒUR.

Allegretto.

Violons.

Altos.

Petite Flûte.

Grande Flûte.

Hautbois.

Clarinettes
en LA.

Cors en mi b.

Cors en si b.

Trompettes
en mi b.Trompettes
en si b.

Bassons.

Trombones.

Ophicleide.

Timbales.
en mi b.Grosse Caisse
et Cymbales.

Caisse roulante.

EDOUARD.

TENORS.

BASSES.

Violoncelles.

Contre Basses.

Allegretto.

F.T.O. 2015.

A handwritten musical score on 18 staves, organized into six systems of three staves each. The notation includes treble and bass clefs, key signatures of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings. The first staff of the first system is marked with a forte 'f' and the word 'divisé.' appears above the second staff of the second system. The bottom two staves of the sixth system contain the text 'C. B.' and are separated from the rest of the score by double bar lines. The manuscript is written in dark ink on aged, slightly yellowed paper.

The musical score on page 452 consists of 18 staves arranged in a single system. The notation is complex, featuring a variety of note values, rests, and dynamic markings. The first two staves are marked with a treble clef and a key signature of one sharp (F#). The third staff is marked with a bass clef and a key signature of one sharp (F#). The fourth staff is marked with a treble clef and a key signature of one sharp (F#). The fifth staff is marked with a bass clef and a key signature of one sharp (F#). The sixth staff is marked with a treble clef and a key signature of one sharp (F#). The seventh staff is marked with a bass clef and a key signature of one sharp (F#). The eighth staff is marked with a treble clef and a key signature of one sharp (F#). The ninth staff is marked with a bass clef and a key signature of one sharp (F#). The tenth staff is marked with a treble clef and a key signature of one sharp (F#). The eleventh staff is marked with a bass clef and a key signature of one sharp (F#). The twelfth staff is marked with a treble clef and a key signature of one sharp (F#). The thirteenth staff is marked with a bass clef and a key signature of one sharp (F#). The fourteenth staff is marked with a treble clef and a key signature of one sharp (F#). The fifteenth staff is marked with a bass clef and a key signature of one sharp (F#). The sixteenth staff is marked with a treble clef and a key signature of one sharp (F#). The seventeenth staff is marked with a bass clef and a key signature of one sharp (F#). The eighteenth staff is marked with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The handwriting is in ink on aged paper.

453

Ave Maria.

p

pp

p

p

pp

p

pizz.

254

This page of a musical score, numbered 254 in the top left corner, is arranged in 12 staves. The notation is complex, featuring a variety of note values, rests, and dynamic markings. The dynamics include *p* (piano), *mf* (mezzo-forte), *ff* (fortissimo), and *cresc.* (crescendo). The score is written in a key with two sharps (F# and C#) and a 2/4 time signature. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast tempo. There are also some unusual markings, such as a double bar line with a diagonal slash through it, and a section marked *arco, cresc.* at the bottom. The overall style is that of a classical or romantic-era string quartet score.

divisé.

Cm. La C-B.

This page of musical notation, numbered 456, contains a complex arrangement of music across 18 staves. The notation is written in a system of 18 staves, with the first 12 staves grouped into six pairs. The first pair of staves (1 and 2) features a complex, fast-moving melodic line in the upper staff and a more rhythmic, chordal accompaniment in the lower staff. The subsequent pairs (3-4, 5-6, 7-8, 9-10, 11-12) continue this pattern, with the upper staves often containing intricate melodic passages and the lower staves providing harmonic support. The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a high level of technical difficulty. The overall style is characteristic of 19th-century musical manuscripts, with a focus on complex rhythmic and melodic structures.

divise.

Bu - vons buvons il faut sai_sir a mis les heures du plaisir Fi vres - se ca - res - se ra

Bu - vons buvons il faut sai_sir a mis les heures du plaisir Fi vres - se ca - res - se ra

II II II II II II

E. T. C. C. 2045.

divisé.

ni-me le de-sir le-tons l'amour chantons encheurdu vin verse que la li-queur e-
 ni-me le de-sir e-pui-sons le de-sir chantons chantons encheurdu vin verse que la li-queur e-

This musical score is for a 16-part ensemble, likely a chamber orchestra or a large vocal group. It consists of 16 staves. The top four staves are for vocal parts, with lyrics in French. The bottom four staves are for piano accompaniment. The middle eight staves are for instrumental parts, likely woodwinds and strings. The score is in 3/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. The lyrics are:
-cu - me et fu - me aux cou pes du vain queur bu - vons oui bu - vons
-cu - me et fu - me aux cou pes du vain queur bu vons a mis bu vons a

au vainqueur bu_vons mis bu_vons
 à deux.
 à deux.
 à deux.
 oui bu_vons au vainqueur pa_lais brumeux nu
 bu_vons a_mis bu_vons a_mis bu_vons pa_lais brumeux nu

- a - - gesouffingal dort au ciel a nous vos doux breuvages - gesdenectar et de miel a
 - a - - gesouffingal dort au ciel a nous vos doux breuvages - gesdenectar et de miel a

L. F. C. 2 2015

mf *ff* *cresc.* *ff* *mf* *ff* *adum.* *cresc.* *ff* *cresc.* *ff* *Tuti.* *mf* *ff* *divise.*

nous vos doux breuvages de nectar et de miel chan - tons l'amour chantons en cœur du
nous vos doux breuvages de nectar et de miel chan - tons l'amour chantons en cœur du

apoco. *cresc.* *p* *ff*

E.T. et Cie 2045.

à deux.

à deux.

vin verse que la liqueur e cu - me et fu - me aux coupes du vainqueur oui du vain -

vin verse que la liqueur e cu - me et fu - me aux coupes du vainqueur oui du vain -

// // // // //

EDOUARD.

Chantons i-ci jus

-queur oui du vain - queur.

-queur oui du vain - queur.

// // // // // //

pizz.

F. L. & Co 2015.

mf

P

mf

mf

P

mf

qu'à l'au-ro-re le plaisir il est roi

douce loi c'est le plaisir qui seul est roi qui seul est roi

douce loi c'est le plaisir qui seul est roi qui seul est roi

que la beauté sou-

arco.

mf

V. L. et C. 204.

[illegible]

24

que la beauté soumette enco_re les vainqueurs à sa loi oui

_sir c'est le plai_sir qui seul est roi le plai_sir est no_tre

_sir c'est le plai_sir qui seul est roi le plai_sir est no_tre

pizz *arco*

mf

avec le chant.

musical score for piano and voice, page 470. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment and a vocal line. The piano part includes a variety of textures, from simple chords to more complex arpeggiated figures and triplets. The vocal line is marked with dynamics such as *F* (forte) and *mf* (mezzo-forte), and includes the instruction *divisé* (divided). The lyrics are in French and describe a scene of revelry and the pursuit of pleasure.

divisé.

c'est le plaisir qui seul est roi

loi oui bu - vonshuvons il faut sai - sir a - mis les heures du plaisir l'i - vres - se ca -

loi oui bu - vonshuvons il faut sai - sir a - mis les heures du plaisir l'i - vres - se ca -

F.T. et Cl. 2045.

divi-é.

res - se - ra ni me le dé - sir é - puis - sons le dé - sir chantons chantons en chœur du vin ver - se que la li - queur é -

res - se - ra ni me le dé - sir é - puis - sons le dé - sir chantons chantons en chœur du vin ver - se que la li - queur é -

à deux.
à deux.

-cu - me et fu - me aux cou - pes du vainqueur bu - vons oui bu - vons
-cu - me et fu - me aux cou - pes du vainqueur buvons a - mis buvons a -

The musical score is written for a large ensemble, likely a symphony or concert band, with multiple staves. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in rapid passages. There are several dynamic markings, including 'p' (piano) and 'Solo'. The lyrics are in French and appear to be a song or a dramatic piece. The score is divided into measures by vertical bar lines. The bottom of the page contains the publisher's information: 'E. T. & C. 2045.' and a 'pizz.' marking.

au vainqueur
- mis buvons

bu_vons ouibuvons au vainqueur pa_lais brumeux nu_a - ges ou Fin.

bu_vons a_mis buvons a_mis bu_vons pa_lais brumeux nu_a - ges ou Fin.

pizz.

-gal dort au ciel a nous vos doux breu - va - ges de nectar et de miel a
 -gal dort au ciel a nous vos doux breu - va - ges de nectar et de miel a

musical score page 475, featuring multiple staves of music. The score includes vocal parts with lyrics in French and piano accompaniment. Dynamics such as *mf*, *cresc.*, *ff*, and *divise.* are marked throughout. The bottom of the page contains the publisher's information: E. T. et Co 2045.

Lyrics (French):

nous vos doux breuvages de nectar et de miel chan - tons l'a-mour chan - tons en choeur du

nous vos doux breuvages de nectar et de miel chan - tons l'a-mour chan - tons en choeur du

musical score page 475, featuring multiple staves of music. The score includes vocal parts with lyrics in French and piano accompaniment. Dynamics such as *mf*, *cresc.*, *ff*, and *divise.* are marked throughout. The bottom of the page contains the publisher's information: E. T. et Co 2045.

vin verse que la liqueur é - cu - me et fu - me aux cou - pes du vain - queur oui
vin verse que la liqueur é - cu - me et fu - me aux cou - pes du vain - queur oui

du vain - - queur oui du vain - - queur.
du vain - - queur oui du vain - - queur.

AIR DE DANSE

N° 1.

PAS de TROIS.

Andante grazioso.

Violons. *pp*

Pizz. *p*

Alto. *pp* Punta d'arco.

P.^{re} Flûte.

G.^{re} Flûte.

Hautbois.

Clarinettes
en LA. *pp*

Cors en RÉ.

Trompettes.
en LA.

Bassons. *pp*

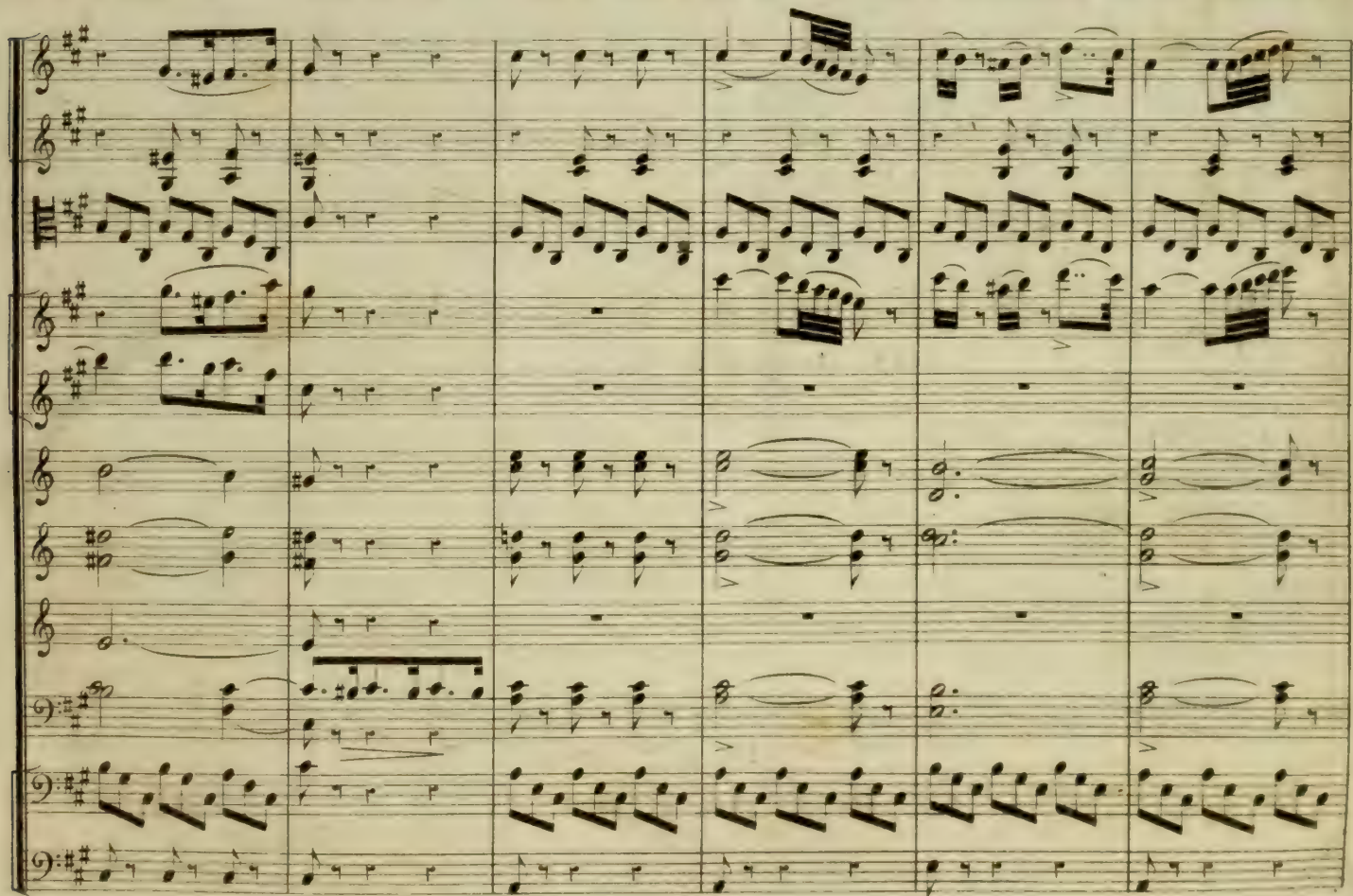
Violoncelle. *pp*

Contre-Basse. *Pizz.*

Andante grazioso.



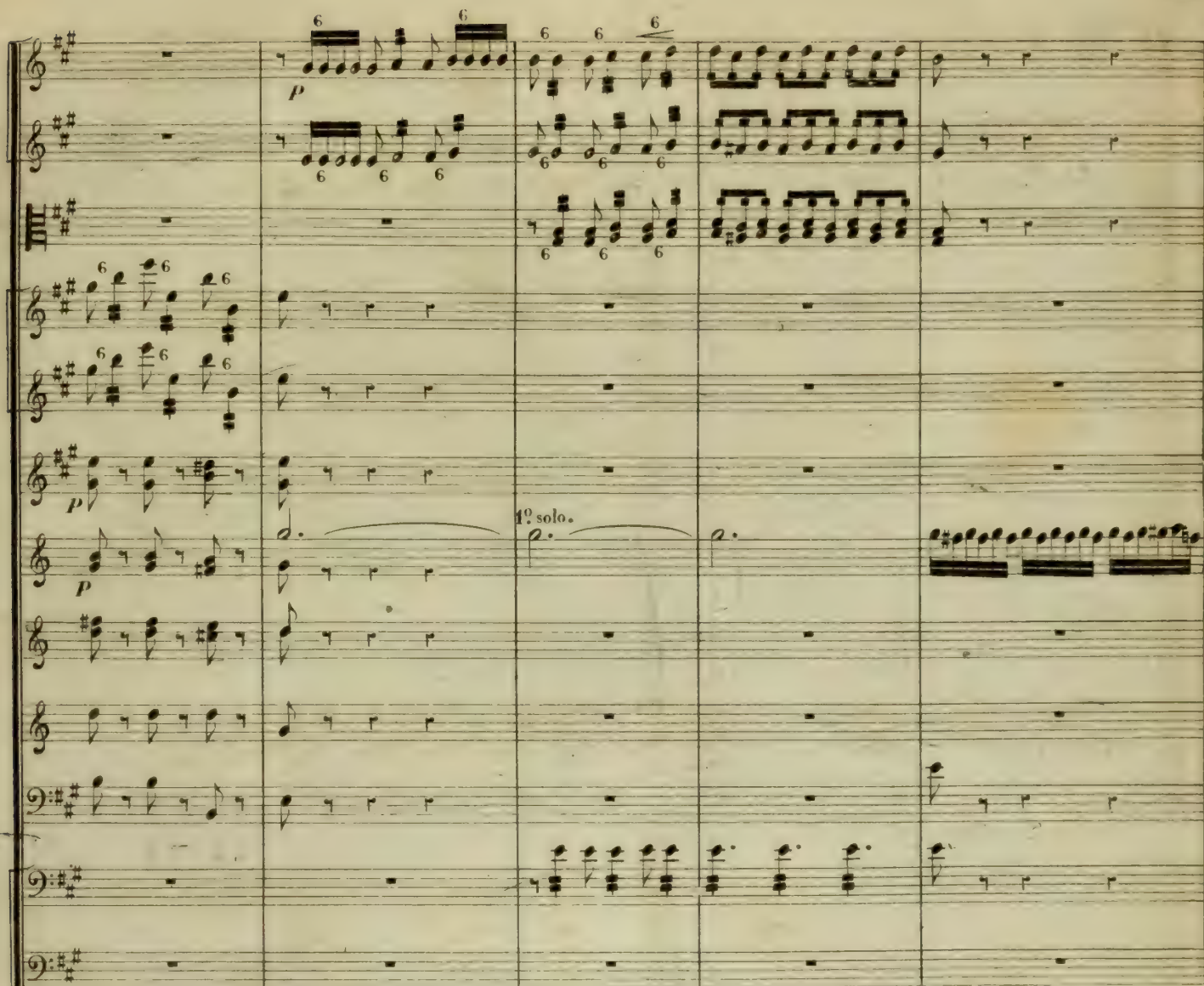
First system of musical notation, featuring multiple staves with complex rhythmic patterns and dynamic markings such as *p* (piano) and *ff* (fortissimo). The notation includes various note values, rests, and articulation marks.



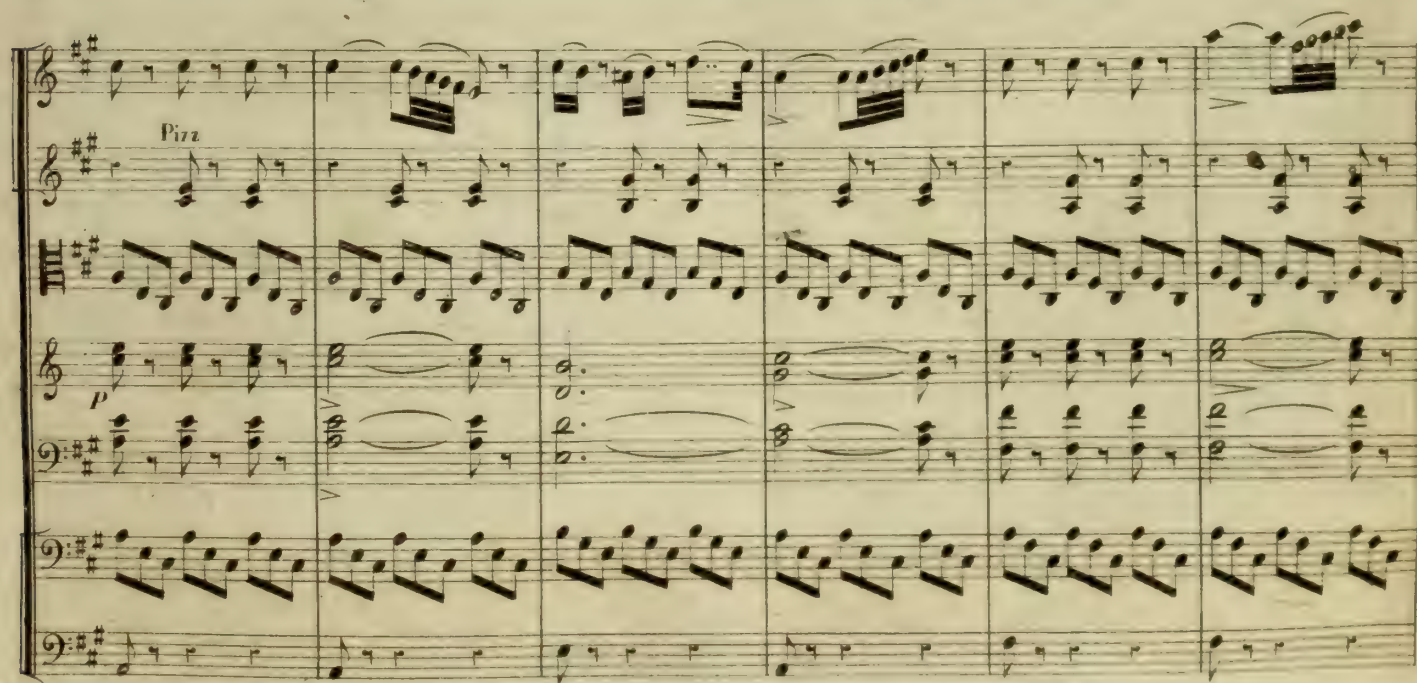
Second system of musical notation, continuing the piece with similar complex rhythmic patterns and dynamic markings. It includes a section labeled "Solo" in the middle of the system.

[illegible]

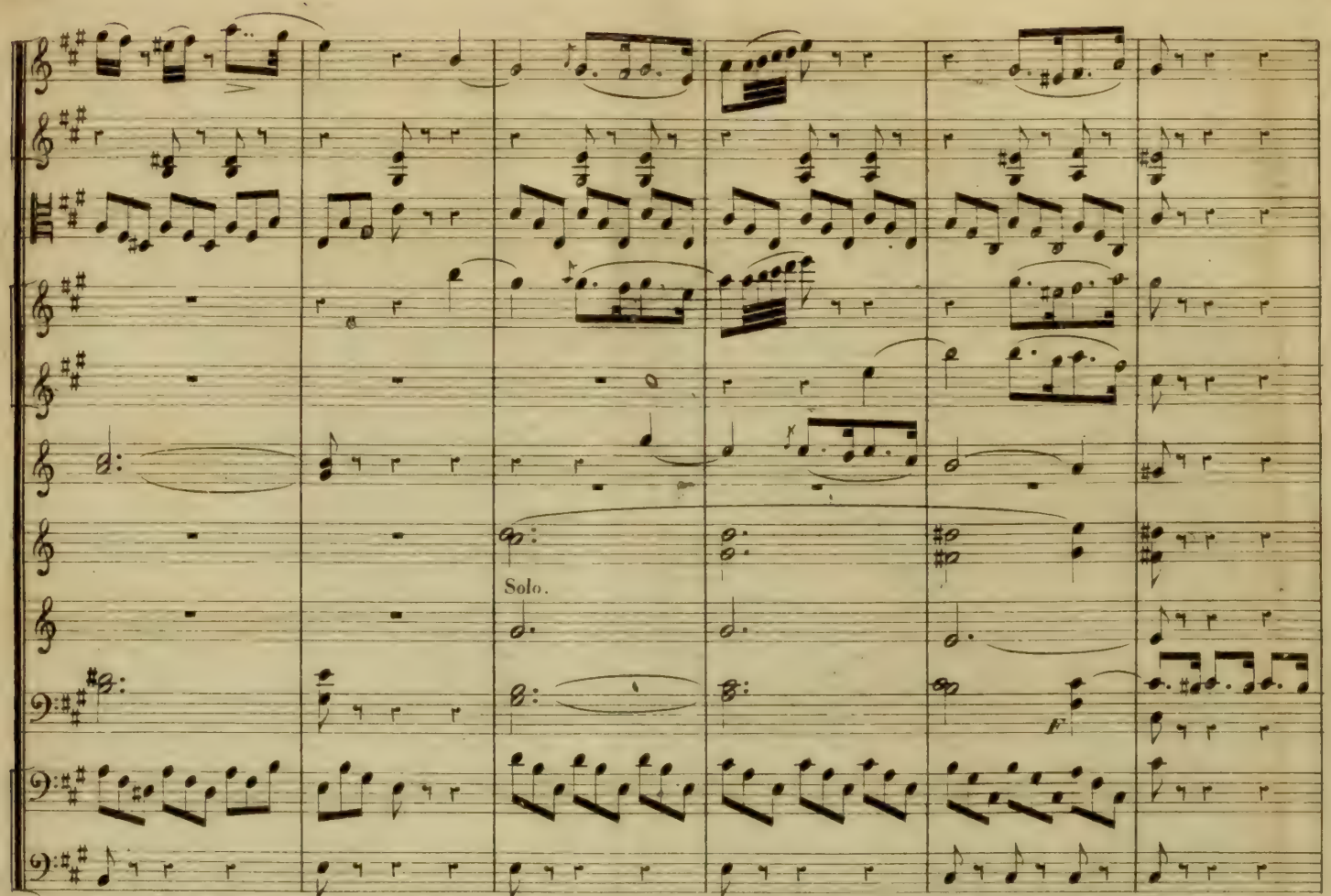
A page of handwritten musical notation, likely a score for a piece in E major, 2/4 time. The score is written on 12 staves. The first system contains 4 staves, and the second system contains 8 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'F' (forte) and 'Solo.'



First system of musical notation, featuring multiple staves with treble and bass clefs. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano). Fingerings are indicated by the number 6. A section labeled "1^o solo." is present, followed by a dense, rapid passage of notes.



Second system of musical notation, continuing the piece. It includes staves with treble and bass clefs. The key signature remains two sharps. The notation features various musical symbols, including notes, rests, and dynamic markings like *pizz* (pizzicato). The system concludes with a dense, rapid passage of notes.



First system of musical notation, featuring multiple staves with various musical notes, rests, and dynamic markings. The system includes a section labeled "Solo." in the middle.



Second system of musical notation, continuing the piece. It includes a section labeled "Pizz." (Pizzicato) in the upper left. The system features various musical notes, rests, and dynamic markings.

12 staves of musical notation. The notation includes various notes, rests, and dynamic markings such as *F* (forte) and *p* (piano). The music is organized into measures, with some measures containing multiple notes and others being rests. The score is a page from a larger work, as indicated by the page number 485 in the top right corner.

Allegro.

5 staves of musical notation. The notation includes various notes, rests, and dynamic markings such as *p* (piano). The music is organized into measures, with some measures containing multiple notes and others being rests. The score is a page from a larger work, as indicated by the page number 485 in the top right corner.

Allegro.



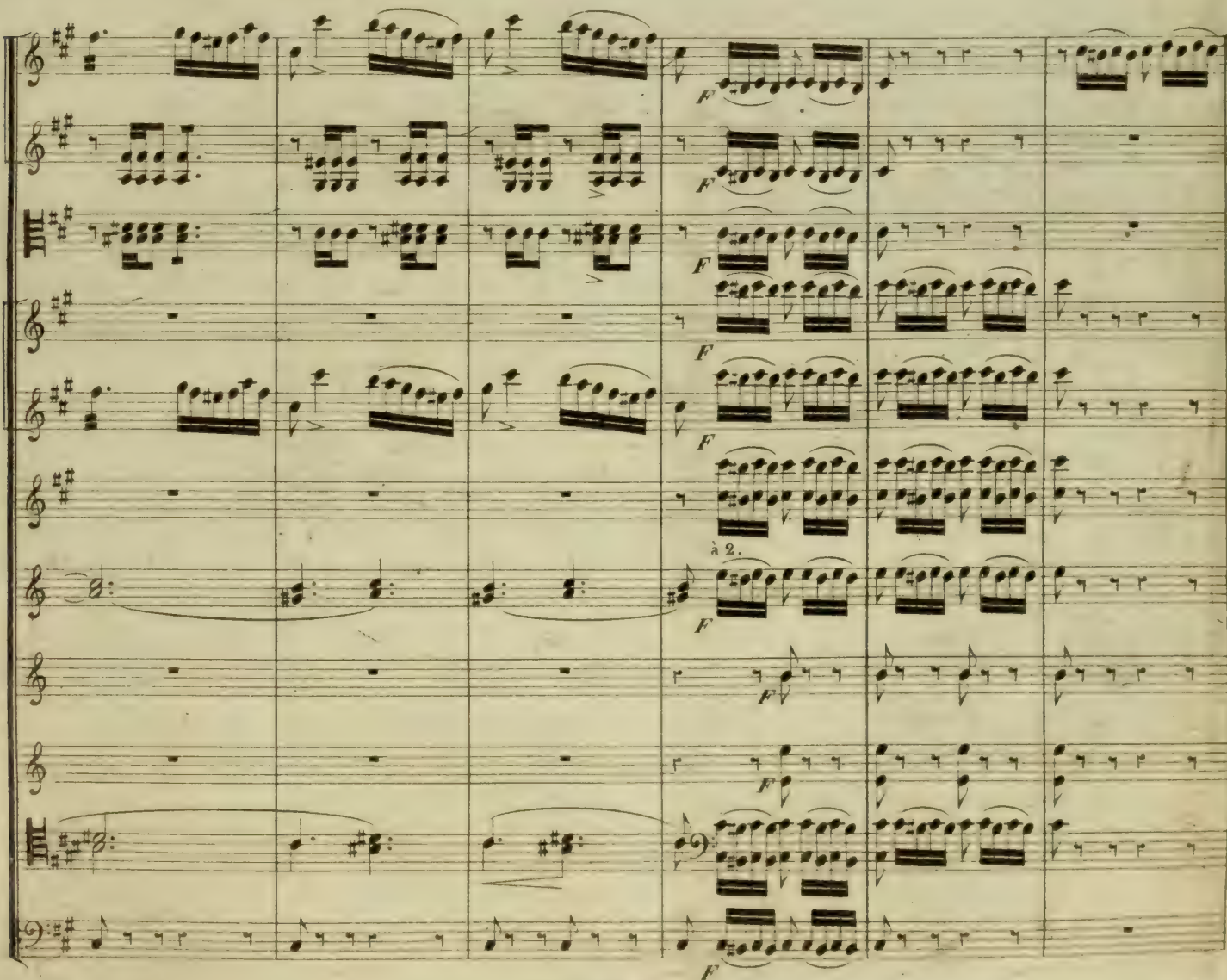
First system of musical notation, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *fz*. The key signature is three sharps (F#, C#, G#).



Second system of musical notation, continuing the piece with ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *ff*. The key signature is three sharps (F#, C#, G#).



First system of musical notation, featuring a grand staff with treble and bass clefs, and a piano (p) dynamic marking.



Second system of musical notation, featuring a grand staff with treble and bass clefs, and a piano (p) dynamic marking. The system includes a repeat sign and a first ending bracket.

First system of musical notation, measures 1-5. The score is written for a large ensemble, including woodwinds, brass, and strings. The key signature is two sharps (F# and C#). The first measure (measure 1) contains a double bar line. Measures 2-5 show various musical parts with dynamic markings: *p* (piano) in measures 2, 3, and 4, and *pp* (pianissimo) in measure 5. The woodwind section includes parts for Flute (Fl.), Clarinet (Cl.), and Bassoon (Fg.). The string section includes parts for Violin (Vn.), Viola (Va.), and Cello/Double Bass (Vcl.).

Second system of musical notation, measures 6-10. The score continues the musical piece. Measures 6-10 show various musical parts with dynamic markings: *F* (forte) in measures 6, 7, 8, and 9, and *FP* (fortissimo) in measure 10. The woodwind section includes parts for Flute (Fl.), Clarinet (Cl.), and Bassoon (Fg.). The string section includes parts for Violin (Vn.), Viola (Va.), and Cello/Double Bass (Vcl.).

Pizz.

Pizz.

Pizz.

Solo.

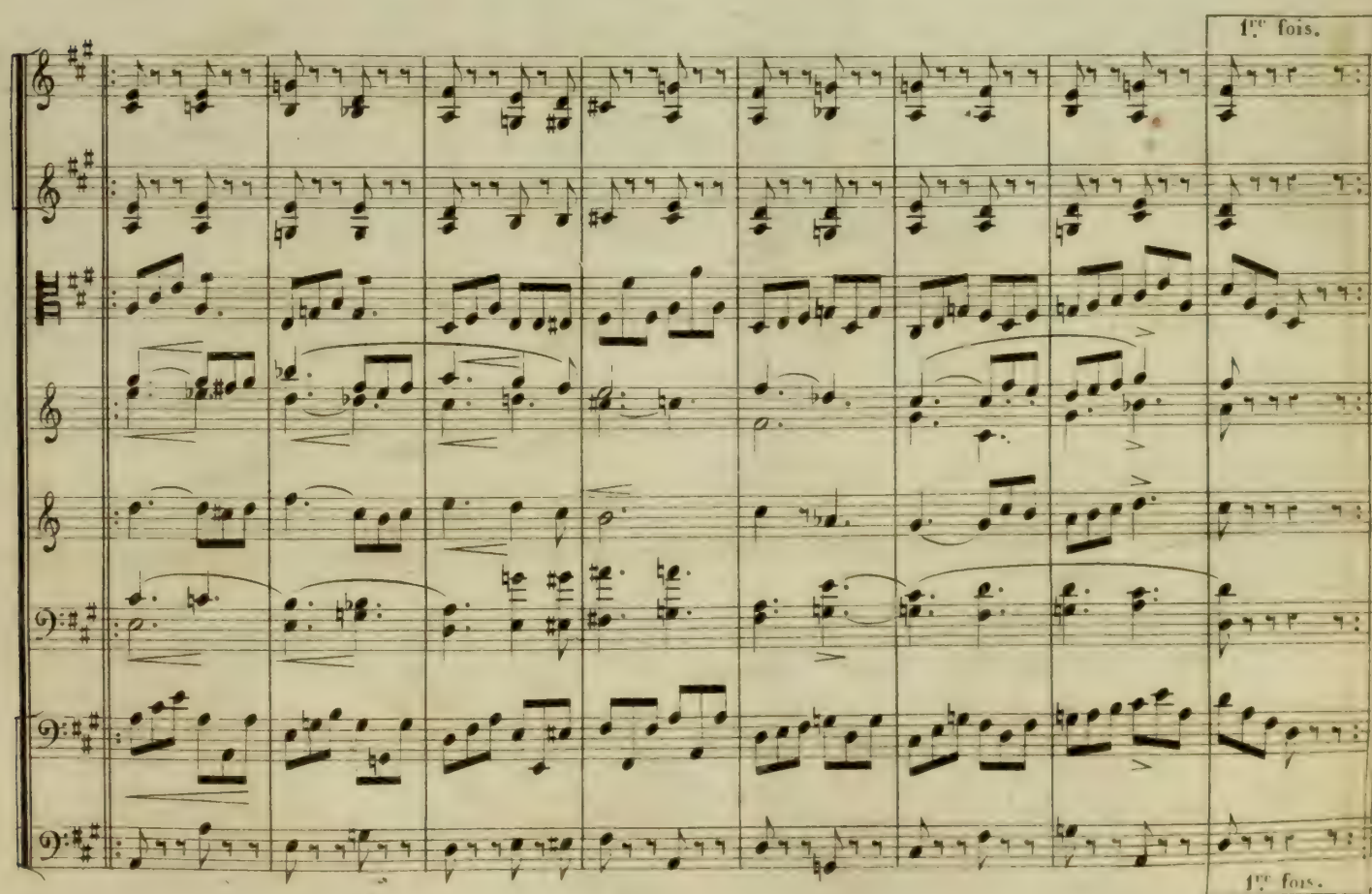
Pizz.

Pizz.



1^{re} fois.

1^{re} fois.



2^e fois.

p

p

à 2.

pp

pp

pp

2^e fois. *pp* Arco.

Solo.

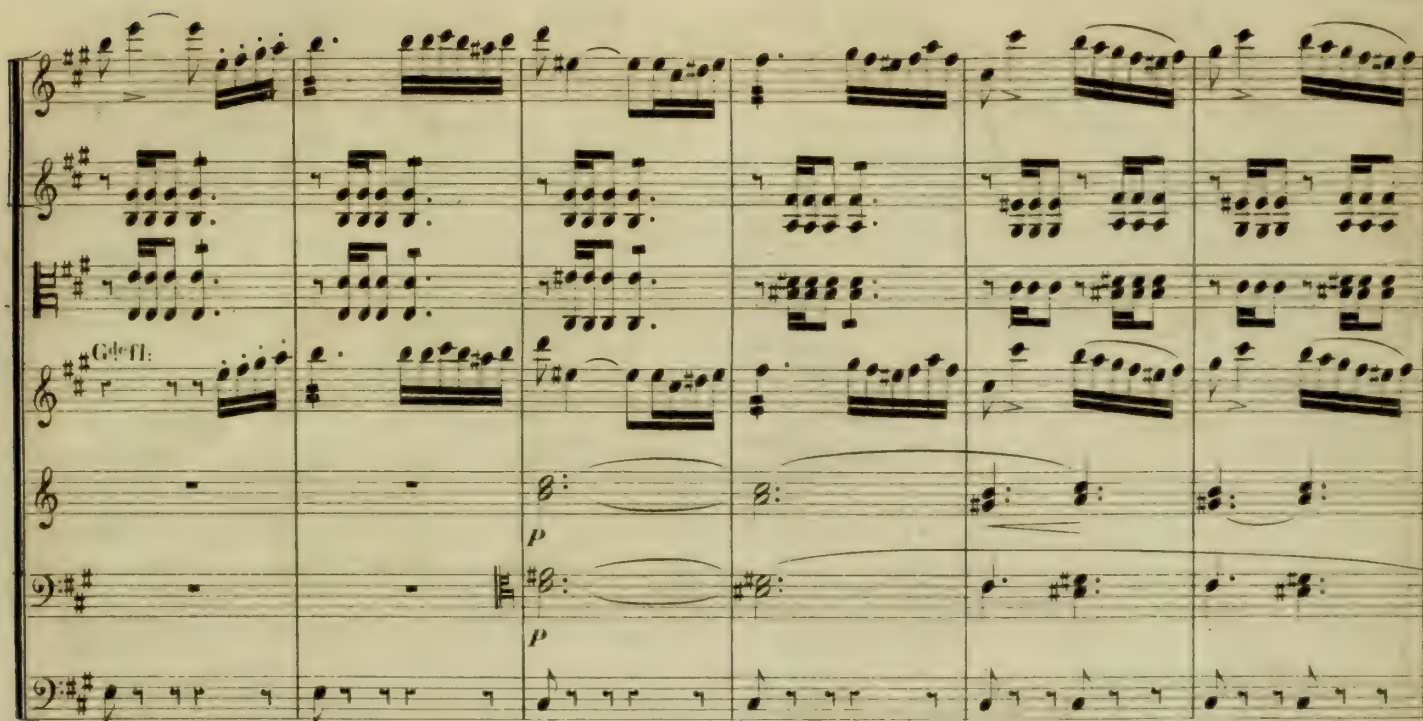
E. T. et G. 2013.

This page of musical notation is for a string ensemble, likely a quartet or quintet, as indicated by the multiple staves. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The notation includes a variety of note values, rests, and dynamic markings. The first system begins with a '2^e fois.' marking, indicating a repeat. Dynamics such as *p* (piano), *pp* (pianissimo), and *pp* Arco (pianissimo arco) are used throughout. A 'Solo.' marking appears in the middle of the page. The notation is dense, with many beamed notes and slurs, suggesting a fast and intricate piece. The page number 488 is in the top left corner, and the publisher's information 'E. T. et G. 2013.' is at the bottom.

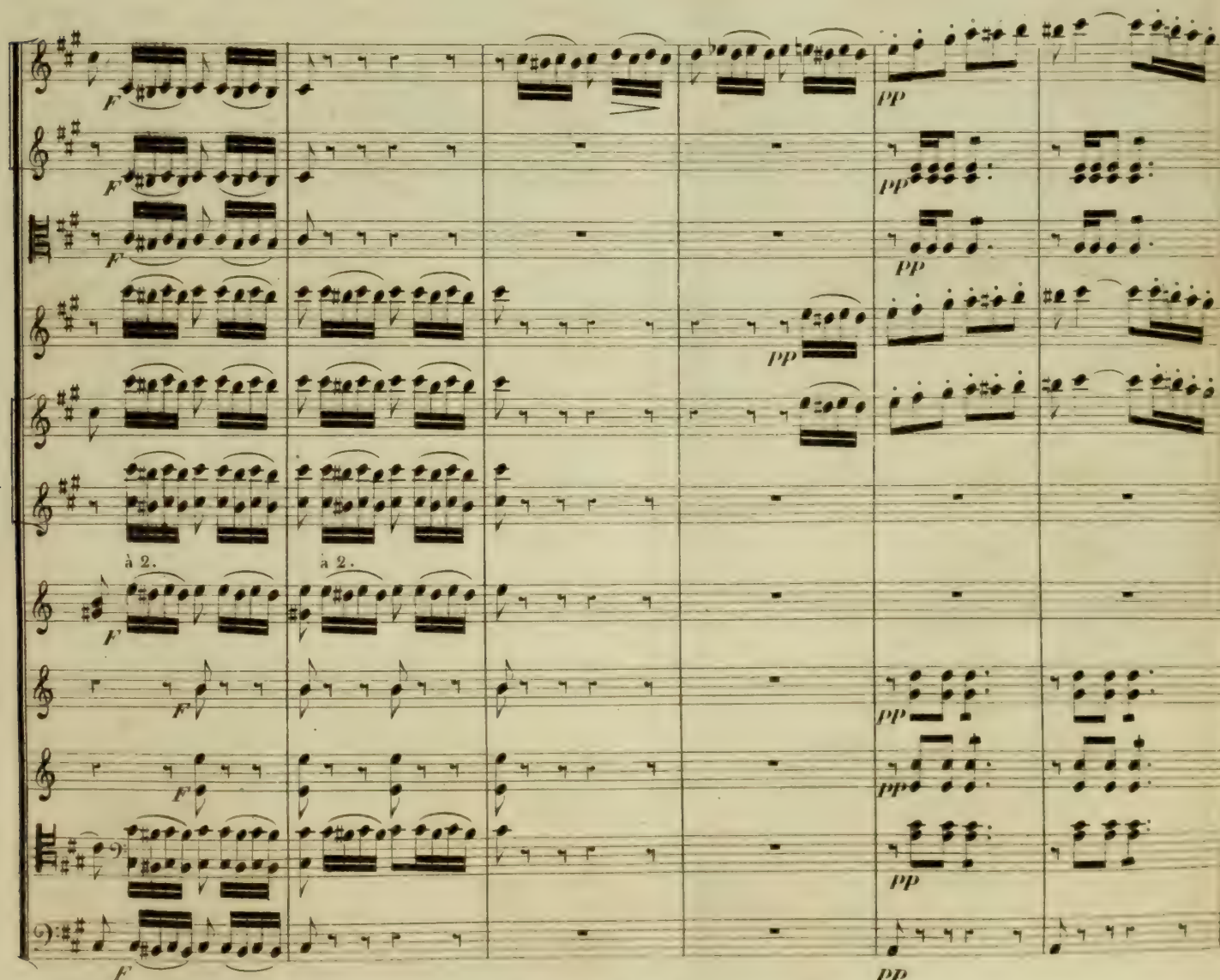
The first system of the musical score consists of ten staves. The top staff is a single melodic line. The second and third staves are a pair of staves with a brace on the left. The fourth staff is a single melodic line. The fifth staff is a single melodic line with the text "C^{mo} la P^{te} Fl:" and a double bar line. The sixth staff is a single melodic line with a "2." marking. The seventh and eighth staves are a pair of staves with a brace on the left. The ninth staff is a single melodic line. The tenth staff is a single melodic line. The system concludes with a double bar line.

The second system of the musical score consists of ten staves. The top staff is a single melodic line. The second and third staves are a pair of staves with a brace on the left. The fourth staff is a single melodic line. The fifth staff is a single melodic line with a double bar line. The sixth staff is a single melodic line. The seventh and eighth staves are a pair of staves with a brace on the left. The ninth staff is a single melodic line. The tenth staff is a single melodic line. The system concludes with a double bar line. The word "fina" is written above the top staff in the final measure, and "2da" is written above the top staff in the final measure.

This musical score is for a piano and orchestra. The piano part is written in treble and bass staves, while the orchestra is represented by multiple staves for woodwinds, brass, and strings. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system consists of four staves, and the second system consists of eight staves. The piano part features a variety of textures, including arpeggiated chords, sixteenth-note runs, and sustained chords. The orchestral part includes woodwinds (flutes, oboes, clarinets, bassoons), brass (trumpets, trombones, tuba), and strings. The score includes dynamic markings such as *p* (piano), *pp* (pianissimo), *f* (forte), and *fz* (forzando). The tempo is marked with a common time signature (C). The score is published by E. T. et Cie 2015.



First system of musical notation, featuring multiple staves with complex rhythmic patterns and dynamic markings. The system includes a treble clef staff with a key signature of two sharps (F# and C#), a bass clef staff, and a grand staff. The notation is dense, with many sixteenth and thirty-second notes. Dynamic markings include *p* (piano) and *pp* (pianissimo).



Second system of musical notation, continuing the complex rhythmic patterns. The system includes a treble clef staff with a key signature of two sharps (F# and C#), a bass clef staff, and a grand staff. The notation is dense, with many sixteenth and thirty-second notes. Dynamic markings include *f* (forte), *pp* (pianissimo), and *à 2.* (allegretto).



First system of musical notation, featuring multiple staves with complex rhythmic patterns and dynamic markings such as *f* and *ff*. The notation includes various note values, rests, and articulation marks.



Second system of musical notation, continuing the complex rhythmic patterns. It includes dynamic markings such as *p* and *ff*, and concludes with the instruction *p Stacc.*

First system of musical notation, measures 1-6. The score is in G major (one sharp) and 2/4 time. It features a woodwind section (flute, oboe, clarinet, bassoon) and a string section. The woodwinds play a melodic line with slurs and accents. The strings provide harmonic support with chords and moving lines. A 'Solo.' marking appears above the flute part in measure 3.

Second system of musical notation, measures 7-12. This system continues the musical piece with more complex textures. It includes 'Cres.' (crescendo) markings in measures 7, 8, 9, 10, and 11. 'F' (forte) markings are present in measures 8, 9, 10, 11, and 12. A 'Solo.' marking is also present above the flute part in measure 8. The woodwinds and strings continue their respective parts, with the woodwinds showing more intricate patterns and the strings providing a solid harmonic foundation.

The image displays a page of musical notation, numbered 494. It consists of two systems of staves, each containing ten staves. The notation is written in a key signature of two sharps (F# and C#) and a time signature of 4/4. The first system features a complex arrangement of notes and rests, with some staves showing repeated patterns. The second system continues the composition, with some staves marked with double bar lines and repeat signs. The notation is dense and detailed, typical of a piano score.



The first system of the musical score consists of ten staves. The top five staves (treble and alto clefs) contain complex melodic and harmonic lines with many beamed sixteenth and thirty-second notes. The bottom five staves (bass and alto clefs) provide a rhythmic and harmonic foundation, with some staves featuring repeated note patterns. The system concludes with a double bar line.



The second system of the musical score also consists of ten staves. It continues the musical themes from the first system. The notation is dense, with frequent use of beamed notes and rests. The system ends with a double bar line.

AIR DE DANSE.

N^o 4.

PAS DE DEUX.

Andante maestoso.

Violons. *FF* *FF* *FF* *pizz.*

Alto. *FF* *FF* *FF* *pizz.*

Petite Flûte. *FF* *FF* *FF* *pizz.*

Grande Flûte. *FF* *FF* *FF*

Hautbois. *FF* *FF* *FF* *solo.*

Clarinettes en LA. *FF* *FF* *FF*

Cors en MI \sharp . *FF* *FF* *FF*

Cors en FA. *FF* *FF* *FF*

Trompettes en LA. *FF* *FF* *FF*

Bassons. *FF* *FF* *FF*

Trombones. *FF* *FF* *FF*

Ophycleide. *F* *FF*

Timballes en MI \sharp . *F* *FF* *changez en Ut.*

Triangle. *F*

Grosse Caisse et Cymballes. *F*

Harpe *P*

Violoncelle. *FF* *FF* *FF*

Contre-Basse. *FF* *FF* *FF* *pizz.*

Fl.
Hautb.
Clar.
Cor.
Bass
Harpes.
Vib. et C.B.

so.
dol.
so.

This system contains measures 1 through 6 of the musical piece. It features a woodwind section with Flute, Oboe, Clarinet, and Cor Anglais, a Bass line, Harp, and Vibraphone/Chimes. The woodwinds and bass have melodic lines, while the harp and vibraphone provide harmonic accompaniment. The Clarinet and Cor parts have a 'so.' (solo) marking in measure 3, and the Bass has a 'dol.' (dolce) marking in measure 3.

so.
solo

This system contains measures 7 through 12. The woodwind and bass parts continue their melodic development. The Harp and Vibraphone parts feature more complex rhythmic patterns, including triplets and sixteenth notes. The Clarinet and Cor parts have a 'so.' (solo) marking in measure 7, and the Bass has a 'solo' marking in measure 7.

arco.

ff
arco.

arco.

pp

pp

ff

Fl. 8^a

Hautb.

Clar.

ff

ff

ff

ff

Cors.

ff

ff

Tromp.

ff

ff

Tromb.

ff

Ophyc.

Timb.

Tri.

G.C. et Cymb.

Harpes.

ff

arco.

pp

ff

arco.

E. Tet C. 2015.

First system of musical notation, measures 1-5. The score includes parts for Flute (Fl.), Horns (Hautb.), Clarinet (Clar.), Cor Anglais (Cors.), Trombone (Tromp.), Bassoon (Bass.), Harp (Harpe), and Piano (P). The key signature is two sharps (F# and C#), and the time signature is 3/4. Dynamics include *ff* (fortissimo), *p* (piano), and *pp* (pianissimo). The Clarinet part features a *solo* in measure 4. The Piano part has a *pizz.* (pizzicato) marking in measure 5.

Second system of musical notation, measures 6-10. The score continues with parts for Clarinet (Clar.), Harp (Harpe), and Violins and Cellos (Vl. et Cb.). The key signature remains two sharps (F# and C#), and the time signature is 3/4. The Clarinet part has a *solo* in measure 6. The Harp part has a *pizz.* (pizzicato) marking in measure 7.

Fl.
Hautb.
Clar.
Corno solo.
Bass.
Harpes.
pp
arco.

This system contains the first four measures of the piece. It features a woodwind section with Flute, Oboe, Clarinet, and Solo Horn, a string section with Bass, and a Harp. The woodwinds and strings play a rhythmic pattern of eighth notes. The harp plays a sustained chord. The tempo is marked 'pp' (pianissimo) and the performance instruction 'arco.' is present.

a piacere.

This system contains measures 5 through 8. The woodwinds and strings continue their rhythmic pattern. The harp plays a sustained chord. The tempo is marked 'a piacere.' (ad libitum). The system concludes with a double bar line and a repeat sign.

All^{to}

First system of musical notation on page 501. The score is in 5/4 time and key of D major. It features a woodwind section with Clarinet (Clar.) and Cor Anglais (Cors.), and a string section with Violins (Vns.), Violas (Vlas.), Cellos (Vcl.), and Double Basses (Bass). The woodwinds play a melodic line with slurs and accents. The strings provide a rhythmic accompaniment with chords and moving lines. Dynamics include *pizz.* (pizzicato), *p* (piano), and *pp* (pianissimo).

Second system of musical notation on page 501. This system continues the musical piece from the first system. It maintains the same instrumentation and key signature. The woodwinds continue their melodic development, while the strings provide a steady accompaniment. The system concludes with a final measure marked with a fermata.

Fl. 8^e

Hautb.

Clar.

Cors.

Tromp.

Bass

Tromb.

Ophécée

Timb.

Triang.

G. C. et Cimb.

Harpes.

V^{lle}

C^{mb} la C. B.

C. B.

This page of musical notation, numbered 503, contains a complex arrangement of staves. The notation is primarily in treble and bass clefs, with some staves featuring a C-clef. The music is characterized by dense, rhythmic patterns, including frequent triplets and sixteenth-note runs. Dynamic markings such as *ff* (fortissimo) and *arco* are used throughout. The page is divided into measures by vertical bar lines, and the notation includes various musical symbols such as accidentals, slurs, and articulation marks. The overall style is that of a classical or romantic-era musical score.

First system of musical notation, measures 1-6. The score includes staves for Flute (Fl.), Oboe (Hautb.), Clarinet (Clar.), Horn (Cors.), Trumpet (Tromp.), Bass (Bass.), Harp (Harpes), and Violoncello/Double Bass (Vclle et C.B.). The key signature is two sharps (F# and C#). The first three measures show a rhythmic pattern of eighth notes in the woodwinds and strings, with a *pp* (pianissimo) dynamic marking. In measure 4, the Flute and Oboe have a *solo* section marked with a dashed line and a fermata. The Horn and Bass parts have a *pp solo* section in measure 6. The Violoncello/Double Bass part has a *pp* marking in measure 4.

Second system of musical notation, measures 7-10. The score continues with the same instruments. The Flute and Oboe solo section continues in measure 7. The Horn and Bass parts have a *pp solo* section in measure 10. The Violoncello/Double Bass part has a *pp* marking in measure 7.

Handwritten signature: V. Tet Cie

Handwritten signature: V. Tet Cie

This image shows a page from a musical score, likely for a string quartet, featuring 16 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include 'pizz.' (pizzicato) at the top left, 'p' (piano) on the fourth staff, 'pp' (pianissimo) on the eighth and ninth staves, 'ff' (fortissimo) on the second and third staves, 'arco.' (arco) on the top right and bottom right, and 'Solo.' on the fifth and tenth staves. The score is written in a single system, with measures separated by vertical bar lines. The paper is aged and yellowed, and the ink is dark. The overall layout is typical of a professional musical manuscript.

1^{re} Fois. 2^{me} Fois.

1^{re} Fois. 2^{me} Fois.

First system of musical notation, measures 1-6. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Clarinet (Clar.), Corsen (Corsen), Bassoon (Bass.), Harp (Harp.), and Violoncello/Double Bass (Vcllo et C-B.). The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *pizz.* (pizzicato), *p* (piano), and *pp* (pianissimo). The music features a mix of eighth and sixteenth notes, with some chords and rests.

Second system of musical notation, measures 7-12. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Flute (Fl.), Oboe (Hoboi-), and Harp (Harp.). The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *p* (piano) and *pp* (pianissimo). The music continues with similar rhythmic patterns, including a solo section for the Flute and Oboe in measures 10-12, marked with a *Solo.* and a *5* (quintuplet) marking.

This image shows a page of handwritten musical notation for a piece titled "Cantata in G major, Op. 10, No. 1". The score is written on 18 staves. The top staves (1-6) contain the vocal parts, with the first staff being the Soprano part. The middle staves (7-12) contain the piano accompaniment, with the 7th staff being the right hand and the 8th staff being the left hand. The bottom staves (13-18) contain the basso continuo part, with the 13th staff being the right hand and the 14th staff being the left hand. The notation is in G major (one sharp) and 4/4 time. The piece is marked "Cantata" and "Op. 10, No. 1". The handwriting is in ink on aged paper.

FF arco. *solito voce.*

F arco. *P*

FF *P*

FF *à deux.* *PP*

FF *PP*

FF Cors en LA. *PP*

FF *PP*

arco. *pizz.*

pp *pizz.*

F.T. et C^{ie} 2015.

First system of a musical score, measures 1-5. The score is written for a band or orchestra. The instruments and parts shown are:

- Flute (Fl.)
- Clarinet (Clar.)
- Cornet (Corno)
- Trumpet (Tromba)
- Drum (Basso)
- Double Bass (Violoncello)

The key signature is one sharp (F#). The time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The word "à deux." is written above the Clarinet staff in measure 5.

Second system of a musical score, measures 6-11. The score continues with the same instruments and parts as the first system. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#). The time signature is 2/4.

This page of musical notation, numbered 515, contains a complex arrangement of staves. The notation includes various rhythmic figures, such as sixteenth and thirty-second notes, and rests. Dynamic markings like *p* (piano) and *arco* are present. A section of the music is marked with a double bar line and the text "G^{me} la C. B." and "arco." Below the staves, the publisher's information "F. T. et C^{ie} 2015." is printed.

p

G^{me} la C. B.

arco.

F. T. et C^{ie} 2015.

This page of musical notation is for piano and consists of 15 staves. The notation is written in a key signature of one sharp (F#) and a 2/4 time signature. The music is organized into five measures across the page. The first four measures contain complex rhythmic patterns, including sixteenth and thirty-second notes, and are marked with 'Cresc.' (Crescendo) and 'ff' (fortissimo). The fifth measure features a final, more complex rhythmic pattern, also marked with 'ff'. The notation includes various musical symbols such as stems, beams, and dynamic markings. The page is numbered 516 in the top left corner.

E. T. et Cie 2015.

This page of musical notation, numbered 517, contains a complex arrangement of music across 18 staves. The notation is organized into three main systems of six staves each. The first system (staves 1-6) features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. The second system (staves 7-12) includes staves with rests, suggesting a change in texture or a specific instrumental part. The third system (staves 13-18) continues the musical development with more complex rhythmic figures and rests. The notation is dense and detailed, typical of a professional musical score.

The musical score on page 518 is a complex arrangement for piano and orchestra. It consists of 14 staves in total, organized into two systems of seven staves each. The piano part is in the upper system, and the orchestra part is in the lower system. The piano part includes a right-hand melody and a left-hand accompaniment. The orchestra part includes a right-hand melody and a left-hand accompaniment. The score is written in a key signature of two sharps (F# and C#). The piano part features a right-hand melody with many sixteenth and thirty-second notes, and a left-hand accompaniment with chords and sixteenth notes. The orchestra part features a right-hand melody with chords and sixteenth notes, and a left-hand accompaniment with chords and sixteenth notes. The score is written in a key signature of two sharps (F# and C#). The piano part features a right-hand melody with many sixteenth and thirty-second notes, and a left-hand accompaniment with chords and sixteenth notes. The orchestra part features a right-hand melody with chords and sixteenth notes, and a left-hand accompaniment with chords and sixteenth notes.

This page of musical notation, page 519, contains a complex arrangement of music across 18 staves. The notation is written in treble and bass clefs with a key signature of two sharps (F# and C#). The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as rests. Dynamic markings such as *ff* (fortissimo) are present on several staves. The notation is dense and intricate, with many notes beamed together. The page is numbered 519 in the top right corner.

CHŒUR DANSE.

Vivace.

Violons. *FF*

Alto. *FF*

Petite Flûte. *FF*

Flûte. *FF*

Hautbois. *FF*

Clarinettes en LA. *FF*

Cors en LA. *FF*

Cors en RE. *FF*

Trompettes en LA. *FF*

Bassons. *FF*

Trombones. *FF*

Ophicléide.

Timbales en LA. *tr*

Grosse-Caisse et Cymbales.

Triangle.

1^{er} et 2^e Dessus.

3^e et 4^e Dessus.

Violoncelle. *C. la C.B.*

Contre-Basse. *FF*

FF

E. T. et Cie 2015.

This page contains musical notation for a large ensemble, likely a symphony or opera. The notation is arranged in a system of staves. The top staves are for woodwinds and strings, while the bottom staves are for voices and basso continuo. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings include 'F' (forte), 'FF' (fortissimo), 'P' (piano), and 'PP' (pianissimo). There is also a 'solo.' marking. The bottom staves show lyrics for two voices: 'Jeune fil le' and 'Jeune fil le'. The page is numbered 521 in the top right corner.

Jeune fil le
Jeune fil le

F F P PP solo. PP PP PP PP

F F

E. T. et C^{ie} 2015.

de la mon tagne jeune fil - le viens à la danse jeune com -
de la mon tagne jeune fil - le viens à la danse jeune com -

The musical score is written for a piece in D major (two sharps) and 2/4 time. It consists of multiple staves, including vocal parts and instrumental accompaniment. The vocal parts have the following lyrics:

pagné a la danse viens ah quel beau jour
 pagné a la danse viens F ah quel beau jour

The score includes various musical notations such as notes, rests, and dynamic markings like *FF* (fortissimo). The piece concludes with a double bar line and repeat signs.

dol:
 dol:
 dol:
 sur nos chants ré - glez vos pas ah sur nos chants ré -
 sur nos chants ré - glez vos pas ah sur nos chants ré -
 dol:

Fl:
 Cl:
 C:
 B:
 P
 P
 P
 glez vos pas sur les chants de nos mon tagnes.
 glez vos pas sur les chants de nos mon tagnes.
 piz: piz:

sur nos chants ré-glez vos pas sur nos chants ré-glez vos
sur nos chants ré-glez vos pas sur nos chants ré-glez vos

arco.
p
arco.
p

The musical score is arranged in 18 staves. The first 14 staves represent various instrumental parts, including woodwinds, strings, and percussion. The 15th and 16th staves are vocal parts with the following lyrics:

 pas sur nos chants réglez vos pas.

 pas sur nos chants réglez vos pas.

 The 17th staff is the basso continuo line, labeled "C. la C.B.", consisting of a series of double bar lines. The 18th staff is a final instrumental part.

 Dynamic markings include *F* (forte) and *FF* (fortissimo) throughout the score.

First system of the musical score, measures 1-8. The score includes staves for Flute (Fl.), Oboe (Hautb.), Clarinet (Cl.), Horns in E-flat (Corns en RÉ.), Bassoon (B^{ss}), and two vocal parts. The key signature has two sharps (F# and C#). The time signature is 4/4. The first staff (Fl.) has a 'pizz.' marking at measure 1. The second staff (Hautb.) has a 'pizz.' marking at measure 5. The third staff (Cl.) has a 'P' marking at measure 5. The fourth staff (Corns en RÉ.) has a 'P' marking at measure 5. The fifth staff (B^{ss}) has a 'P' marking at measure 5. The vocal parts enter at measure 1 with the lyrics: 'En dan sant la main se pres se et l'a'.

Second system of the musical score, measures 9-16. The score continues with the same instruments and vocal parts. The first staff (Fl.) has a 'pizz.' marking at measure 9. The second staff (Hautb.) has a 'pizz.' marking at measure 9. The third staff (Cl.) has a 'pizz.' marking at measure 9. The fourth staff (Corns en RÉ.) has a 'pizz.' marking at measure 9. The fifth staff (B^{ss}) has a 'pizz.' marking at measure 9. The vocal parts continue with the lyrics: 'mant a sa mai tres se peut te nir'.

vec i vres se doux pro pos d'a mour tout bas

vec i vres se doux pro pos d'a mour tout bas

[illegible]

arco.

ser tout bas il peut d'a-mour cau-ser

ser tout bas il peut d'a-mour cau-ser

FF arco.

This page contains a musical score for orchestra and voice. The orchestration includes strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Tuba), and Percussion. The vocal part is for a soloist, indicated by the 'Solo.' marking. The score is written in G major (one sharp) and 4/4 time. The key signature is G major, and the time signature is 4/4. The score is divided into measures by vertical bar lines. The vocal part enters in the 10th measure with the lyrics 'tout bas.' and continues through the 15th measure. The orchestral parts are arranged in staves, with some parts having multiple staves (e.g., strings). The score is printed on a single page, with the page number 531 in the top right corner.

Violins I
Violins II
Violas
Cellos
Double Basses
Flutes
Oboes
Clarinets
Bassoons
Trumpets
Trombones
Tuba
Percussion
Solo.
tout bas.
tout bas.
E.T. et C^o 2015.

Jeune fil-le de la mon-ta-gne jeune fil-le viens

Jeune fil-le de la mon-ta-gne jeune fil-le viens

pizz:

à la danse jeune com- pagne à la danse viens ah quel beau jour

à la danse jeune com- pagne à la danse viens ah quel beau jour

dol:

sur nos chants re-glez vos pas ah sur nos chants

sur nos chants re-glez vos pas ah sur nos chants

dol:

re-glez vos pas sur les chants de nos montagnes

re-glez vos pas sur les chants de nos montagnes

piz:

piz: E.T. et C^{ie} 2015.

musical score page 535, featuring multiple staves with musical notation and lyrics.

Lyrics: Sur nos chants réglez vos pas

musical score page 535, featuring multiple staves with musical notation and lyrics.

Lyrics: Sur nos chants réglez vos pas

cresc: poco a poco.

The musical score is written for a piece in G major (two sharps) and 3/4 time. It consists of 16 measures. The score is arranged in 14 staves. The first two staves are for the vocal melody, and the remaining 12 staves are for the piano accompaniment. The piano accompaniment includes a right-hand part and a left-hand part. The lyrics are 'jeu - nes filles de vos mon - tagnes' and are written below the vocal melody. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings include 'cresc:', 'P', and 'PP'. The tempo marking is 'cresc: poco a poco.'.

jeu - nes filles de vos mon - tagnes jeu - nes filles
jeu - nes filles de vos mon - tagnes jeu - nes filles

cresc: poco a poco.

de nos mon tagnes sur la ronde de vos com pagnes
de nos mon tagnes sur la ronde de vos com pagnes

arco. mF.

E. T. et C^{ie} 2015.

The musical score is for a string ensemble, likely a string quartet or quintet, with lyrics in French. The score is written for five staves, each with a different clef (treble and bass). The key signature is one sharp (F#). The tempo is marked 'arco. mF.' (arco, mezzo-forte). The score includes various musical notations such as notes, rests, and dynamic markings (mF, FF). The lyrics are written below the staves, with some words appearing on multiple staves. The score is published by E. T. et C^{ie} 2015.

à la danse réglez vos pas oui sur nos
à la danse réglez vos pas oui sur nos

C. la C. B. // // //

E. T. et C. 2015. FF

chants ré - glez vos pas oui sur nos chants ré - glez vos pas ré - glez
chants ré - glez vos pas oui sur nos chants ré - glez vos pas ré - glez

E. F. et C^{ie} 2015.

FF

sotto voce.

vos pas sur nos chants ré-glez vos pas sur nos chants ré-glez vos

vos pas sur nos chants ré-glez vos pas sur nos chants ré-glez vos

C^{ant} Lt C-B

pas - ré - glez vos pas ré - glez vos pas.
pas re - glez vos pas ré - glez vos pas.

SEXTUOR et CHOEUR.

Allegro. Cres. *f* Récit.

Violons. *pp*

Alto. *pp*

P^{re} Flûte. *f*

G^{re} Flûte. *ff*

Hautbois. *ff*

Clarinettes en UT. *ff*

CORPS en LA bas. *f* *p* Cres. *f*

Trompettes en LA. *f* *p* *ff*

Bassons. *f* *p* *ff*

Trombones. *f* *p* *ff*

Ophycléide. *f* *p* *ff*

Timbales. LA MI. *ff*

VELLY. *f*

MARIE.

ARTHUR.

EDOUARD.

DICKSON.

MORTON.

CHOEUR. TENORS. *f*

BASSES. *f*

Violoncelle. *ff*

Contre-Basse. *ff*

Allegro. E.T. et G. 2015. *f* Récit.

Si - re les Ecos.

1^{er} tempo

Récit.

EDOUARD.

pourquoi ce cri d'alarme de les vaincre de

_sais partout prennent les armes

Les Ecos saïs

Les Ecos saïs

Récit.

Andante.

main il sera tems en cor Emplis sez d'hydro mel pa ges nos coupes

Fl.
 Hautb.
 Cl.
 Cr.
 Tromp.
 Bus.
 Tromb.
 Ophy.
 Timb.
 d'or
 MORTON.
 du chateau de Douglas jemetais rendu mai tre Robert-Bruce lui même en nos mains serait ton.

Tromb:
 Ophy:
 - bé
 CHOEUR.
 Robert Bru -
 Robert Bru -
 - ce
 - ce
 oui mais un traî - tre à nos coups l'a dé-ro-

Récit.
 Fl:
 Hautb:
 Cl:
 Bu:
 Tromb:
 Ophy:
 Arthur.
 Edouard.
 - hé
 Récit.
 C'est moi Il était sans dé-fen-se innocent ou cou-
 ah quidonc l'asau-vé toi mi-sé-ra-ble

Andante.

Musical score for the first system, featuring vocal and instrumental parts. The tempo is marked "Andante." The key signature has one sharp (F#). The score includes staves for Soprano, Alto, Tenor, and Bass, as well as staves for Horns (Corns. en Ré), Trumpets (B^{tr}), and Basses. The lyrics are:

- pa - ble je ne l'ai pas li - vré mais je tiens mon ser - ment et re - viens i -

Andante.

Musical score for the second system, continuing the vocal and instrumental parts. The tempo is marked "Andante." The key signature has one sharp (F#). The score includes staves for Soprano, Alto, Tenor, and Bass, as well as staves for Horns (Corns. en Ré), Trumpets (B^{tr}), and Basses. The lyrics are:

- ci vaincre ou mourir à mon rang
 Edouard.
 oui tu mourras mais non d'une mort qu'on en - vi - e qu'on le dé -

All. moderato.

Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Cello/Double Bass

Cors en La.

Tromp. en Ré.

- sar - me à moi j'étais confié cette Epée aujourd'hui par ton crime avi -

All. moderato.

Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Cello/Double Bass

li - e le bourreau brise - ra ton blason et ta vi - e comme je brise i - ci ton honneur sous mon

All^o moderato.

Cres.

Fl.

Hautb.

Cl.

C^{or} en Mi b.

Tromp. en Mi b.

B^{as}

Tromb.

Oph.

pied

CHOEUR.

Du traî - tre qu'il soit fait jus - ti - ce

Du traî - tre qu'il soit fait jus - ti - ce

que sous la hache à l'ins.

All^o moderato.

E. T. et C^{ie} 2015.

Récit.

Marie.

Arthur.

Ah! ——— arrêtez ———

Ciel Ma ri - e

- tant il pé - ris - se

Récit.

FF

E.T.C. 2015.

Marie.
puisqu'un des_tin bar - ba - re à ja_mais nous sé - pa - re

Fl.
Hautb.
Cl.
Cr. Solo.
Tromp.
Bn.
Tromb.
Oph.
Timb.
Marie.
la mort qui se pré - pa - re bientôt saura mu -

[illegible]

Marie. *p*
un sort bar - ba - re à jamais nous sé - pa - re

Arthur.
d'un dévouement su - bli - me ne la rend pas vic - ti - me

This system contains the first four measures of the musical score. It features two vocal parts, Marie and Arthur, and a piano accompaniment. Marie's part begins with a piano (*p*) dynamic. The lyrics are in French. The music is in 2/4 time with a key signature of two sharps (F# and C#).

Cl. Solo. *p*
mais le tré - pas va nous u - nir

sa mort serait un cri - me C'est moi qu'il faut pu -

This system contains measures 5 through 8. It features a Clarinet Solo part and continues the vocal parts from the previous system. The lyrics continue. The piano accompaniment includes some more complex rhythmic patterns in the later measures.

[illegible]

Arco

Nelly.

Ciel tout mon cœur fris - son - ne la mort les en - vi - ron - ne

Marie.

p un sort bar - ba - re nous sé - pa - re

Arthur.

d'un vœu su - bli - me ne la rends pas vic - ti - me

Cl.

p

Cl. Solo.

p

B.

p

ah que le roi par - don - ne il se fera bé -

mais le tré - pas va nous u - nir

grand Dieu c'est moi qu'il faut pu - nir

[illegible]

son - ne ah que le roi par don - ne ah oui par nous

ba - re à jamais nous sé pa - re mais le tré pas

bli - me vic - ti - me ô Dieu c'est moi

bel - le ah ma vengeance est bel - le mon bras tombant sur

Dolce.

Solo.

p

p

E. T. & Co 2015.

11

[illegible]

[illegible]

nir bé - nir il se fe - ra bé - nir il se fe - ra bé - nir il se fe - ra bé -
 mais la mort sau - ra mu - nir oui pour jamais a toi à toi je vais mu - nir oui pour jamais a
 faut pu - nir c'est moi qu'il faut pu - nir c'est moi qu'il faut pu - nir c'est moi qu'il faut pu -
 va pu - nir c'est toi qu'il va pu - nir c'est toi qu'il va pu - nir c'est toi qu'il va pu -
 nir bé - nir il se fe - ra bé - nir bé - nir il se fe - ra
 va pu - nir c'est toi qu'il va pu - nir c'est toi qu'il va pu - nir
 va pu - nir
 va pu - nir

Arco

Pizz.

Pizz.

pp

Solo.

pp

Solo.

p

_nir ah oui

p

toi ah oui je vais mu nir mu nir

_nir ah oui c'est moi moi qu'il faut pu nir moi qu'il

_nir ah oui mon bras sau-ra te pu nir oui sau-ra

ah oui il se fe ra il se fe

ah oui c'est toi qu'il va pu nir qu'il va pu nir c'est toi qu'il

c'est toi qu'il

c'est toi qu'il

Pizz.

E.T. & Cie 9013

Arco.

F

vais bé - nir.

ah oui m'u - nir.

faut pu - nir.

te pu - nir.

- ra bé - nir.

va pu - nir.

va pu - nir.

va pu - nir.

Arco.

F

Allegro.

565

Instrumental Parts:

- Violins I: *F*
- Violins II: *F*
- Violas: *F*
- Vic. Viola: *F*
- Vic. Violoncello: *F*
- Double Bass: *F*
- Cors en Sib.: *F*
- Cors en MI b.: *F*
- Tromp. en LA.: *F*
- Tr. en C. B.: *F*

Choir:

a la mort qu'on le con - dui - se que du

Allegro.

F *Fz* *F* *Fz*

EDOUARD.

Sur l'in - fa - me

traî - tre le nom soit en hor - reur

traî - tre le nom soit en hor - reur

F F> F

il faut le déshonneur

sur l'in-fâ-me il faut le déshon-

sur l'in-fâ-me il faut le déshon-

Musical score for a large ensemble, featuring multiple staves with complex rhythmic patterns and lyrics. The score includes a variety of musical notations, including treble and bass clefs, key signatures, and dynamic markings. The lyrics are written in French.

Lyrics: *le deshon-neur*

Musical score for a smaller ensemble, featuring staves with lyrics and musical notations. The score includes a variety of musical notations, including treble and bass clefs, key signatures, and dynamic markings. The lyrics are written in French.

Lyrics: *Viens bar-ba-re prends sa vi-e prends la*

mien - ne sers ta fu - reur mais la hon - te mais l'in - fa - mi - e sont au là - - - che à l'oppres -
 Vcl et C-B.

H^{bois}
 Clar:
 Cors. Solo.
 B.^{on}
 P
 P
 P
 - seur à frap - per ton bras s'ap - prê - te mais prends gar - de à la tem -
 arco.

Fl:

Horn:

Clar:

Cors:

Tromp:

Bass:

Tromb:

-pê - te je l'ap - pel - le sur ta tê - te sur ta tê - te honte et mal - heur viens bar-

Clar:

-ba - re prends sa vi - e prends la mien - ne sers ta fu - reur mais la

Fl.

Clar.

B.

H.

sotto voce.

hon - te mais l'infâ - mi - e sont au là - che à l'op presseur à frapper ton brass'ap.

arco. F P

FP

FP

FP

FP

FP

FP

FP

Fl.

Cors.

-pré - te mais prends gar - de à la tem - pête je l'appel - le sur ta tête - te sur ta

F P F P FP P

E. T. et Cie 2015.

The musical score is written for a choir and organ. The top 13 staves are for voices and organ, with various musical notations including treble and bass clefs, key signatures of two flats, and dynamic markings like 'F' and 'P'. The bottom staff is for the organ, with a 'C' time signature and a 'C-B' instruction. The lyrics are in French and appear at the bottom of the page.

L' - - - te honte éternel - - - heur ouï - - - ap - - - pel - - - le la - - - tem - - - pè - - - te sur lui sur lui in fi - - - nà me sur

C^{me} la C-B.

Timb: en MI et SI.

lui honte et mal - heu.

malheur sur eux mal - heu oui sur eux sur eux mal

malheur sur eux mal - heu oui sur eux sur eux mal

Change en LA.
Change en LA.
Change en LA.

-heur ah sur eux sur eux malheur oui oui
-heur ah sur eux sur eux malheur oui oui

Allegro.

575

The musical score is written for a dramatic scene, likely from an opera. It features a large ensemble of instruments and several vocal soloists. The tempo is marked 'Allegro.' and the page number is 575. The score is in 2/4 time and the key signature has two sharps (F# and C#).

Instrumental Parts:

- Flutes:** Two parts, both marked *ff* (fortissimo).
- Violins:** Four parts, marked *f* (forte) and *ff*.
- Violas:** Two parts, marked *f* and *ff*.
- Celli:** Two parts, marked *f* and *ff*.
- Basses:** Two parts, marked *f* and *ff*.
- Double Basses:** Two parts, marked *f* and *ff*.

Vocal Soloists:

- NELLI:** Soprano, marked *ff*. Lyrics: "J'es-peren-ta jus-ti-ce mon Dieu fléchis le Roi".
- MARIE:** Alto, marked *ff*. Lyrics: "Je brave le sup-pli-ce Ar-thur est près de moi".
- ARTHUR:** Tenor, marked *ff*. Lyrics: "Ah seul que je pé-ri-s se-roi ne frappez que moi".
- EDOUARD:** Bass, marked *ff*. Lyrics: "qu'ils meu-vent qu'ils meu-vent sol-dats vengez le".
- MORTON:** Bass, marked *ff*. Lyrics: "qu'ils meu-vent qu'ils meu-vent sol-dats vengez le".

Chorus:

- Vengeons le Roi:** Multiple parts, marked *ff*.
- qu'ils meu-vent qu'ils meu-vent:** Multiple parts, marked *ff*.

This page of a musical score is for a French opera, featuring vocal and instrumental staves. The lyrics are in French. The score includes dynamic markings such as *P* (piano) and *F* (forte), and tempo markings like *à deux*. The lyrics are as follows:

j'es-père en la jus-ti-ce mon Dieu! le chis-le Roi
 je brave le sup-pli-ce Ar-thur est près de moi
 Ah! seul que je pé-ris-se ou ne frappez que moi
 Roi qu'ils meu-vent qu'ils meu-vent sol-dats ven-gez le
 Roi qu'ils meu-vent qu'ils meu-vent sol-dats ven-gez le
 Roi ven-geons ven-geons le Roi ven-geons le
 Roi ven-geons ven-geons le Roi ven-geons le
 C^{me} la G-B.

divisé.

P

P

Solo.

dolce.

Solo.

NELLY.

MARIE.

ARTHUR.

EDOUARD.

DIKSON.

MORTON.

Roi

Roi

Roi

P

faul - il que j'accomplis - se l'ar - rêt de leur suppli - ce

bourreau que j'accomplis - se l'ar - rêt de mon suppli - ce

mon Dieu mon Dieu mon Dieu que j'accomplis - se l'ar - rêt l'ar - rêt l'ar - rêt de mon suppli - ce mais

la mort la mort au traître sa compli - ce cou - rez cou - rez un prompt prompt suppli - ce sol -

faul - il que j'accomplis - se l'ar - rêt de leur sup - plice

Roi qu'ils meurent ou jus - ti - ce le traître et sa compli - ce

Roi qu'ils meurent ou jus - ti - ce le traître et sa compli - ce

Roi qu'ils meurent ou jus - ti - ce le traître et sa compli - ce

E.T. et C^{ie} 2015.

divise.

cresc.

cresc.

cresc.

cresc.

cresc.

jés - père en ta jus - ti - ce mon Dieu l'échis le Roi mon

je brave ta jus - ti - ce Ar - thur es près de moi Ar - thur

seul ou seul ou seul que je pé - ris - se ah ne frap - pez ah ne frappez que moi ah

-dats sol - dats doit faire i - ci jus - ti - ce la mort sol - dats sol - dats vengez le Roi sol - dats

jés - père en ta jus - ti - ce mon Dieu l'échis le Roi mon

mé - ri - tent le sup - pli - ce sol - dats vengez le Roi sol -

-ritent le sup - plice ven - geons vengeons le Roi

-ritent le sup - plice ven - geons vengeons le Roi

cresc.

Dieu flé-chis flé-chis le Roi mon Dieu mon Dieu flé-chis le Roi mon Dieu mon Dieu flé-chis le
 Ar-thur Ar-thur Ar-thur est près de moi est près de
 ne frap-pez que moi que moi ah ne frap-pez que moi que moi ah ne frap-pez que moi que
 sol-dats ven-gez le Roi sol-dats ven-gez ven-gez le
 Dieu mon Dieu flé-chis le Roi ah flé-chis le Roi flé-chis le
 _dats sol-dats ven-gez le Roi ven-gez le Roi ven-gez le
 qu'ils
 qu'ils

Roi ah faut-il que s'ac-com-plis-se l'ar-rêt de leur sup-
moi oui bourreau que j'ac-com-plis-se l'ar-rêt de mon sup-
moi ô mon Dieu que s'ac-com-plis-se l'ar-rêt de mon sup-
Roi pour le traître et sa com-pli-ce la mort un prompt sup-
Roi ah faut-il que s'ac-com-plis-se l'ar-rêt de leur sup-
Roi pour le traître et sa com-pli-ce la mort un prompt sup-
meu-rent oui jus-ti-ce le traître et sa com-pli-ce mé-
meu-rent oui jus-ti-ce le traître et sa com-pli-ce mé-

tutta forza.

pli - ce mon Dieu flé - chis le Roi flé - chis le Roi flé - chis le Roi

pli - ce je bra - ve la jus - tice Arthur Ar - thur Ar - thur est près de moi

pli - ce mais seul que je pé - ris - e ah ne frappez ah ne frappez que moi

pli - ce sol - dats ven - gez le Roi sol - dats ven - gez ven - gez le Roi

pli - ce mon Dieu flé - chis le Roi flé - chis le Roi flé - chis le Roi

pli - ce sol - dats ven - gez le Roi sol - dats ven - gez ven - gez le Roi

ri - tent le sup - pli - ce ven - geons le Roi ven - geons le Roi ven - geons le Roi

ri - tent le sup - pli - ce ven - geons le Roi ven - geons le Roi ven - geons le Roi

Je s'élève à jus-ti-ce mon Dieu l'é-chis le Roi
 je brave le sup-pli-ce Ar-thur est près de moi
 ah seul que je pé-ris - se-oui ne frap-pez que moi
 qu'ils meu-
 qu'ils meu-
 qu'ils meu-
 qu'ils meu-
 veng-sons veng-sons le Roi
 veng-sons veng-sons le Roi

j'es - père en ta - jus - ti - ce mon Dieu! le - Roi
 je bra - ve le sup - pli - ce Ar - thur est près de moi
 ah! seul que je pé - ris - se ou ne frappez que moi
 - rent qu'ils meu - rent soldats ven - gez le Roi
 - rent qu'ils meu - rent soldats ven - gez le Roi
 - rent qu'ils meu - rent ven - geons le Roi ven - geons ven - geons le Roi
 - rent qu'ils meu - rent ven - geons le Roi ven - geons ven - geons le Roi
 C^{me} la C. B. // // // // //
 pizz. arco.

F, FF, P, Solo, adieu, Solo, adieu.

divisé

P

P Solo.

FF

FF Solo.

FF douce.

FF a deux.

FF

faul - il que s'accom - plis - se

bourreau que s'accom - plis - se

mon Dieu mon Dieu mon Dieu que s'accom - plis - se l'ar -

rent qu'ils meu - rent soldats vengez le Roi la mort la mort au traître a sa com - pli - ce cou -

faul - il que s'accom - plis - se

qu'ils meu - rent soldats vengez le Roi qu'ils meurent ou jus - ti - ce

rent qu'ils meu - rent vengeons le Roi le

rent qu'ils meu - rent vengeons le Roi le

G^{me} la C. B.

P E. T. et Cie 2015.

l'ar_rêt de leur sup pli - ce jès - père en ta jus ti - ce
 l'ar_rêt de mon sup pli - ce je bra - ve le sup pli - ce
 - rêt l'ar_rêt l'ar_rêt de mon sup pli - ce mais seul oui seul oui seul que je pe ris - se ah
 - rez vou - rez un prompt un prompt sup pli - ce sol - dats sol - dats doit faire i - ci jus ti - ce la
 l'ar_rêt de leur sup pli - ce jès - père en ta jus ti - ce
 le traître et sa com pli - ce mé - ritent le sup pli - ce
 traître et sa com pli - ce mé - ritent le sup pli - ce ven -
 traître et sa com pli - ce mé - ritent le sup pli - ce ven -

tutta forza.

FF

à deux.

Dieu fléchis le Roi mon Dieu mon Dieu fléchis le Roi
près de moi est près de moi mon Arthur est près de moi
peux-tu que moi ah ne frap-pes-tu que moi
dats ven-gez ven-gez le Roi
chis le Roi fléchis le Roi
gez le Roi ven-gez le Roi
qu'ils meu-rent oui jus-tice ou vengeons le Roi
qu'ils meu-rent oui jus-tice ou vengeons le

tutta forza.

E.T. et Cie 2015.

88

rall:

pp

pp

pp

P

P

pp

Pl

flé - chis flé - chis le Roi mon Dieu j'es - père en ta jus - ti - ce flé - chis le

est - près est - près de moi ty - ran je bra - ve ta jus - ti - ce Ar - thur Ar -

ah - ne - frap - pez que - noi mais seul hé - las que je pé - ris - se ah ne frap -

le Roi ven - gez ven - gez le Roi la mort doit faire i - ci jus - ti - ce sol - dats sol -

flé - chis flé - chis le Roi mon Dieu j'es - père en ta jus - ti - ce flé - chis le

ven - geons ven - geons le Roi la mort doit faire i - ci jus - ti - ce sol - dats sol -

vengeons vengeance le Roi

Roi ven - geons vengeance le Roi

II II II II

rall:

pp

E. Tet Cie 2015.

[illegible]

le Roi — ô mon Dieu fléchis le Roi — fléchis — chis fléchis

de moi — mon Arthur est près de moi — est près est

que moi — ne frappez que moi que moi — ah ne frap

tre Roi — oui soldats vengez le Roi vengez le Roi vengez

le Roi — ô mon Dieu fléchis le Roi fléchis — chis fléchis

le Roi — oui soldats vengez le Roi vengeons vengeons

le Roi — oui jus-ti-ce ouivengeonsle Roi vengeons vengeons

le Roi — oui jus-ti-ce ouivengeons le Roi vengeons vengeons

59

rall:
pp

pp

pp

P

P

pp

pp

chis le Roi mon Dieu j'es - pè - re en ta jus - ti - ce flé - chis le Roi mon Dieu flé -

près de moi ty - ran je bra - ve ta jus - ti - ce Ar - thur Ar - thur est près de

- peuz que moi moi seul hé - las que je pé - ris - se ah ne frap - peuz que moi que

ven - gez le Roi la mort doit faire i - ci jus - ti - ce sol - dats sol - dats ven - gez le

- chis le Roi mon Dieu j'es - pè - re en ta jus - ti - ce flé - chis le Roi mon Dieu flé -

- geons le Roi la mort doit faire i - ci jus - ti - ce sol - dats sol - dats ven - gez le

ven - geons le Roi

- geons le Roi

rall:
pp

1^o Tempo.

à deux.
cresc.
cresc.
cresc.
à deux.
cresc.
chis
moi
moi
Roi
chis
Roi
oui
le
Roi
la
ven-geons
le
Roi
la

est
près
ne frap-pez
que
moi
ah
Roi
le
vo-tre
oui
le
Roi
la
ven-geons
le
Roi
la

1^o Tempo.
E. Tiet Cie 2015.
stretto.

mon Dieu mon Dieu fle-chis le Roi ô mon Dieu
 Ar-thur est près est près de moi mon Ar-thur
 ne frap-pez ne frap-pez que moi ah ne frap-
 mort sol-dats oui ven-gez le Roi la mort sol-dats ven-gez le Roi la mort sol-dats ven-
 oui j'es-père en ta jus-ti-ce ô mon Dieu sau-ve le Roi ôh oui j'es-père en
 mort sol-dats ven-gez le Roi la mort sol-dats ven-gez le Roi la mort sol-dats ven-
 mort sol-dats ven-geons le Roi la mort sol-dats ven-geons le Roi la mort sol-dats ven-
 mort sol-dats ven-geons le Roi la mort sol-dats ven-geons le Roi la mort sol-dats ven-

mon Dieu flé - chis le Roi flé - chis le Roi
est près est près de moi est près de moi
pez ne frap - pez que moi frap - pez que moi
dats oui ven - gez le Roi ven - gez le Roi
la jus - ti - ce ô mon Dieu sau - ve le Roi sau - ve le Roi
- gez le Roi la mort sol - dats ven - gez le Roi ven - gez le Roi
- geons le Roi la mort sol - dats ven - geons le Roi ven - geons le Roi
- geons le Roi la mort sol - dats ven - geons le Roi ven - geons le Roi

E. T. et C^{ie} 2015.

flé - chis le Roi flé - chis le Roi flé - chis le Roi flé - chis le Roi.
 est près de moi est près de moi est près de moi est près de moi.
 frap - pez que moi frap - pez que moi frap - pez que moi frap - pez que moi.
 ven - gez le Roi ven - gez le Roi ven - gez le Roi ven - gez le Roi.
 sau - ve le Roi sau - ve le Roi sau - ve le Roi sau - ve le Roi.
 ven - gez le Roi ven - gez le Roi ven - gez le Roi ven - gez le Roi.
 ven - geons le Roi ven - geons le Roi ven - geons le Roi ven - geons le Roi.

This page of musical notation, numbered 596, contains 14 staves of music. The notation is complex, featuring various musical symbols such as notes, rests, and bar lines, arranged in a multi-measure format. The staves are numbered 1 through 14 on the right side. The music appears to be a single melodic line with some accompaniment, possibly for a piano or organ. The notation is written in a style that suggests a 19th-century manuscript, with some variations in note heads and stems. The page is aged and shows some signs of wear, including discoloration and faint smudges.

N° 21

FINALE.

587

Allegro.

FF

Violons.

Altos.

Grande Flûte.

Petite Flûte.

Hautbois.

Clarinettes.
en LA.

Trompettes.
en MI b.

Cors en MI b.

4 Trompettes.
en MI b.
(sur le Théâtre)

Bassons.

Trombones.
et Ophicléide.

Timbales en MI b.
Gr. C. et Cymb.

Tambour.
Tam-Tam.

NELLY.
MARIE.

ARTHUR.
EDOUARD

BRUCE.
DOUGLAS.
DICKSON.

CHOEUR.

Violoncelle.

Contre-Basse.

Allegro.

F. L. G. C. 2015

p

com d d d d d d d d

Marie.

Ar-rè-te et pointa

Musical score for a scene, featuring multiple staves for instruments and vocal parts. The score includes dynamic markings such as **FF** (fortissimo) and **FP** (pianissimo). The lyrics for the vocal part are:

vi_e tremble à tout tour bour-reau c'est le si-gnal Robert est mai-tre du chà-teau
 Edouard

The score concludes with the name **Robert** and a final **FP** marking.

Marie

vai nes a lar mes nous levancrons i ci aux ar mes

trop tard le voi

C. B. C. B.

F FF

600 *Tutta forza.*

This musical score page, numbered 600, is titled "Tutta forza." and contains a complex arrangement of musical staves. The score is organized into two main systems. The upper system consists of ten staves, including three vocal staves at the top (soprano, alto, and tenor/bass clefs) and seven instrumental staves below them. The lower system consists of five staves, including three vocal staves and two instrumental staves. The notation is dense, featuring various note values, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in a traditional, handwritten style with clear notation and a well-organized layout. The bottom of the page features the instruction "Tutta forza." and a small copyright notice.

Tutta forza.

Handwritten musical score for "The Maid of the Mountains" by Bruce. The score is written on 18 staves. The first four staves are for the vocal parts (Soprano, Alto, Tenor, Bass). The next four staves are for the piano accompaniment (Right Hand, Left Hand). The last four staves are for the organ accompaniment (Right Hand, Left Hand). The music is in 2/4 time and features a variety of musical notation including notes, rests, and dynamic markings. The lyrics "Victor re-duxed Ecos-se en-fure com-mis la puis-" are written below the organ part.

Edouard.

perdu par ma témé_ri té

_ sance à ce prix est ta liber_ té

Ecosse à

Chœur.

Nelly.

Marie.

Arthur.

Edouard.

Bruce.

John Douglas.

Dickson.

cresc.

à Robert Immortalité

Indépendance

ff

ff

ORCHESTRE SUR LE THÉÂTRE.

Tromp: en M^l.
 Tromp: en R^e.
 Tromp: en S^l.
 Cors en M^l.
 Cors en S^l.
 Saxhorn Baryton LA.
 Saxhorn Basse LA.
 3 Tromb: et Ophic:

Violons.
 Altos.
 G^{de} Flûtes.
 P^{re} Flûte.
 Hautbois.
 Clarinettes en LA.
 Trompettes en M^l.
 Trompettes en S^l.
 Cors en M^l.
 Bassons.
 Trombones.
 Ophicléide.
 Harpe.
 Cymb: et Gr. C.
 Timbales.
 Tambour.

NELLY.
 MARIE.
 ARTHUR.
 BRUCE.
 DOUGLAS.
 DICKSON.

CHOEUR.

V^{le} et C-B.

Thym - ne du bar - de en flam - me ton cœur
 Thym - ne du bar - de en flam - me ton cœur
 Thym - ne du bar - de en flam - me ton cœur
 Thym - ne du bar - de en flam - me ton cœur
 Thym - ne du bar - de en flam - me ton cœur

E. F. et C^{ie} 2015.

stringendo poco

608

FF

tutti

C^{ue} les Fl.

C^{ue} les C^{es}

Fin gal

te re - gar - de guer rier sois vain queur ou

te re - gar - de guer rier sois vain queur

te re - gar - de guer rier sois vain queur

te re - gar - de guer rier sois vain queur ou

te re - gar - de guer rier sois vain queur

te re - gar - de guer rier sois vain queur guerre

E Ta C^e 2015

stringendo cresc.

Violons.

Altos.

Grande Flûte.

Petite Flûte.

Hautbois.

Clarinettes
en LA.

Cors en MI b.

Trompettes
en MI b.

Bassons.

Trombones.
Ophicléide.

Harpe.

Timbales.
Cymb. et G. C.NELLY.
MARIE.

ARTHUR.

BRUCE.

DOUGLAS.
DICKSON.

CHOEUR.

V.^{lle} et C.-B.

que dans nos mon ta - gnes re nais se la paix ah!

guerre aux an glais oui guerre aux an glais ah!

guerre aux an glais

guerre aux an glais

Sop. 1^{re} col Nelly.

que dans nos mon ta - gnes re nais se la paix ah!

guerre aux an glais oui guerre aux an glais ah!

aux an glais oui guer - re guerre aux an glais ah!

FF

que dans nos mon-tagnes re-naiss-se la paix à ja-mais re-naiss-se la

guerre aux an-glais aux an-glais oui guer-re guerre aux an-glais

guerre aux an-glais guerre aux an-glais

que dans nos mon-tagnes re-naiss-se la paix à ja-mais re-naiss-se la

guerre aux an-glais aux an-glais oui guer-re guerre aux an-glais

guer-re aux an-glais guer-re aux an-glais

paix à ja-mais re-nais-se la paix à ja-mais re-nais-se la
- glais oui guer-re guerre aux an- glais oui guer-re guerre aux an-
- glais guerre aux an- glais guerre aux an-
- glais guerre aux an- glais guerre aux an-
paix à ja-mais re-nais-se la paix à ja-mais re-nais-se la
- glais oui guer-re guerre aux an- glais oui guer-re guerre aux an-
- glais oui guer-re guerre aux an- glais oui guer-re guerre aux an-

[illegible]

